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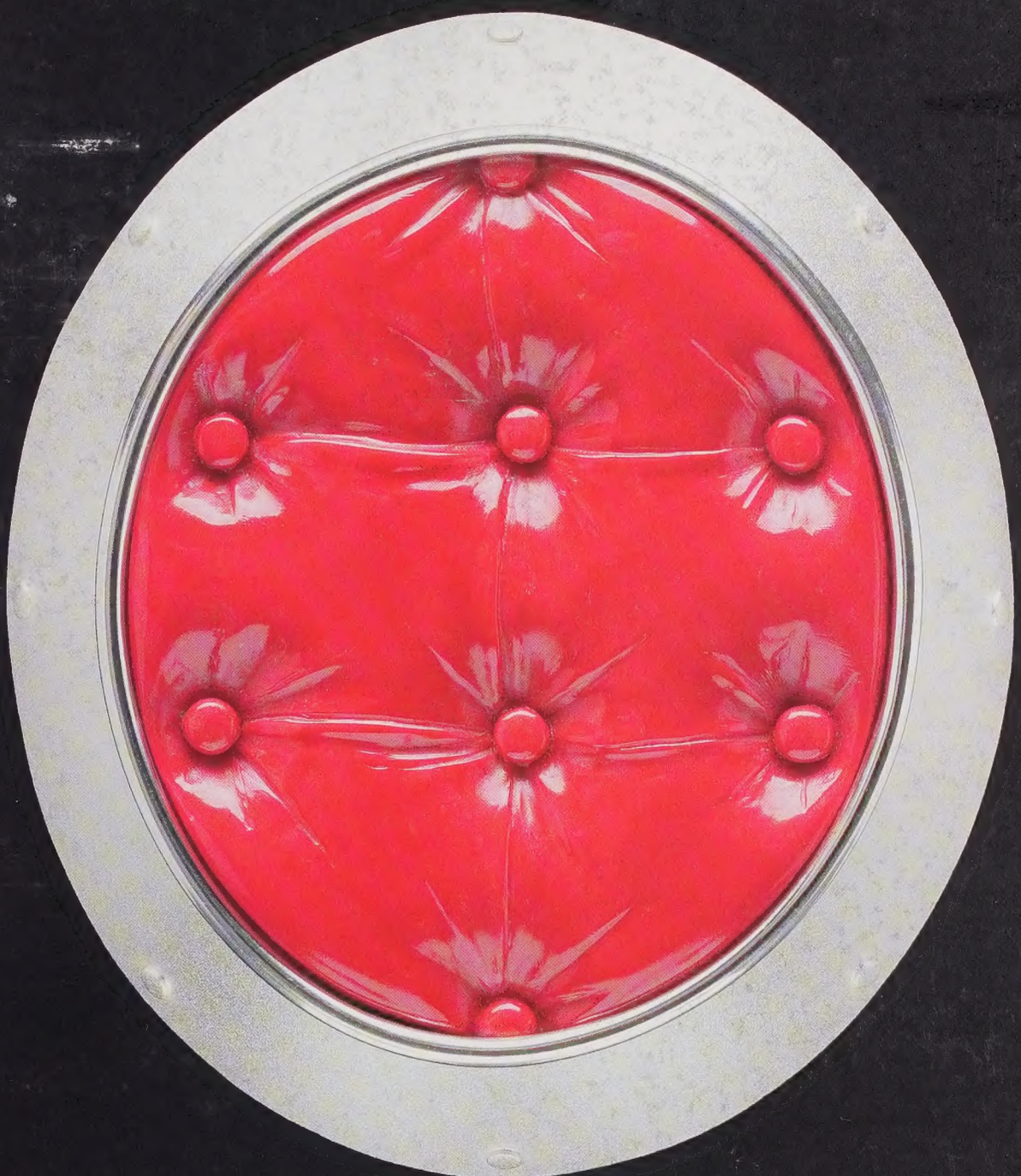
JURIED EXHIBITION IN PRINT

Saturated: Color and Metal



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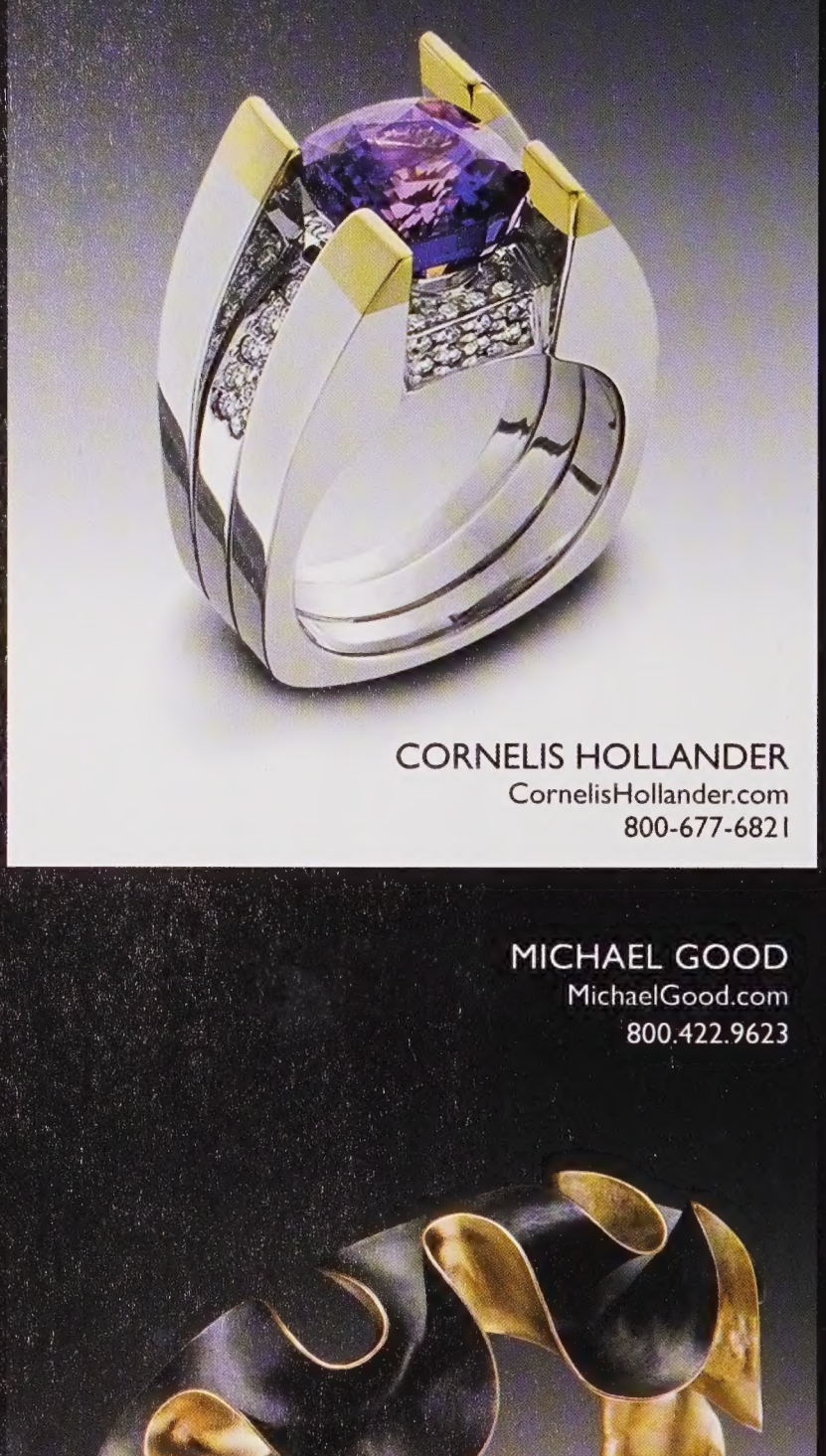

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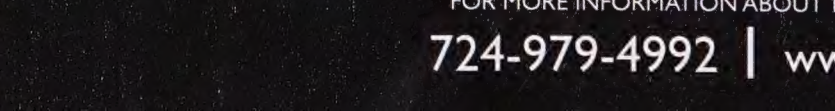

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Cover:
DIANE FALKENHAGEN
Red Upholstery (brooch), 2008
sterling silver, carved Corian
2 5/8 x 3 1/4 x 3/4"
PHOTO: BILL POGUE

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JURORS' STATEMENT

IT WAS AN ADVENTURE and a pleasure to select work for "Saturated," the first juried *Exhibition in Print* with a theme: color. The process of jurying works from an open call for entries was quite different than it would have been curating a show from artists known for their use of color. In the end, we were pleased with the blend of emerging and established artists from which we could choose. We also appreciated the opportunity to survey the new shifts and sensibilities occurring in the use of color. Although we began with no notions of how the exhibition should look, after two days of reviewing the work, certain categories emerged in our final selections. These groupings happened spontaneously and lent the exhibition a breadth and variety that surprised even us. The selection clearly became less about our own prejudices regarding the use of color and more about bearing witness to the trends and considerations in play at the moment.

One group of work enlisted the intensity of a single color to define a form or capture a mood, including Donald Friedlich's reductive blue glass brooches, Diane Falkenhagen's saturated red pillow brooch, and Joe Muench's red and blue shiny vessels. Other artists layered colors to create energetic combinations, such as Mallory Weston's pointillist cloisonné enamel brooches, which conceal numbers within their field of dots, or Gina Westergard's symmetrical vessels covered with drops of bright color against naturalist hues. Helen Shirk's color applications on floral-like brooches play up ambiguity and gesture, while Brooke Marks-Swanson scratches through the colored surface to reveal layered shades below.

Gretchen Goss's enameled plates exhibit layers of stenciling, creating a sense of depth and richness on the surface, much like that of printmaking. The enameled forms of Sarah Perkins are wrapped in soft matte surfaces interrupted by delicate lines and areas of texture. By contrast, Anastasia Azure combines pastel colors to create translucent effects with her lyrical woven synthetic fibers, and Coco Dunmire partially reveals simple wire shapes trapped in latex, producing a strong visceral impact.

On the theme of nature, Harlan Butt creates enameled vessels that capture the stillness of a mountain landscape, and Curtis Arima intertwines large colored botanical forms with found elements into engaging wall-hung pieces.

While all the juried work had color, little was *about* color or demonstrated color as crucial to understanding the work's meaning. That said, there was a genuine interest and involvement with color and its use was generally well considered. The formalist and expressionist use of color was widely represented, as was the ever-present manifestation of beauty. The artists featured here made their color, bought it, and found it in all states of existence—from raw to rust.

As jurors, we were ultimately left with lingering questions concerning the enlistment of specific materials to advance an idea. Why does one privilege wood over wool over metal to convey a particular concept? Or why choose blue instead of green material, or red over yellow? Those works that employed inherently colorful materials seemed unclear about the purpose of their chosen matter, and did not offer any new paradigms for color. Nonetheless, we did recognize a real willingness to experiment and to refresh existing methods of producing color for metal and jewelry.

JAMIE BENNETT AND MARILYN DA SILVA
2009 EXHIBITION IN PRINT JURORS

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Maya Kini *2009 Emerging Artist Award Recipient*

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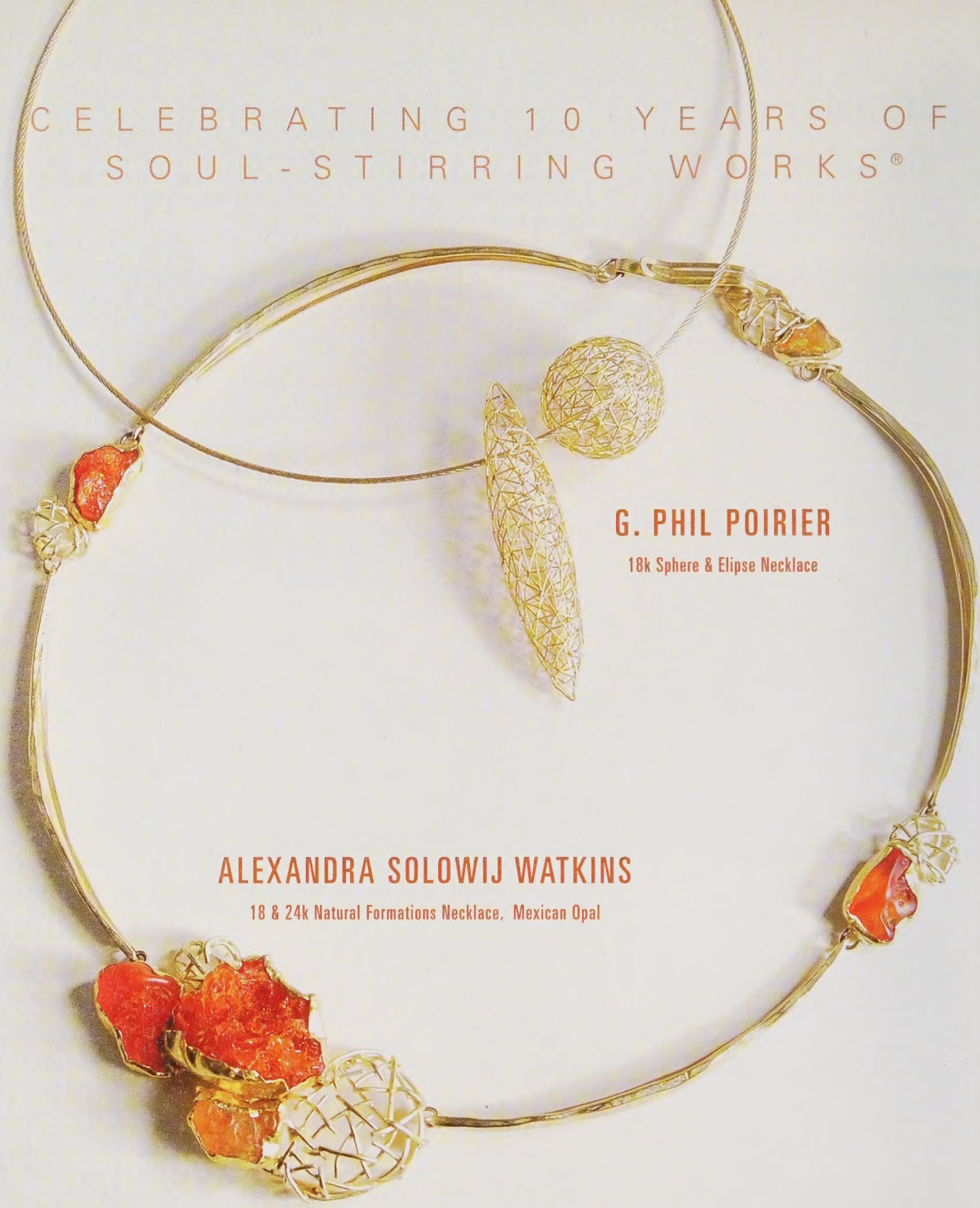

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Juried Exhibition in Print 2009

Saturated: Color and Metal

In the Midst of Color

Reflections on color's inescapable presence

BY JAMIE BENNETT

TRY TO RECALL a visual experience where your primary memory is of the poignancy of color. There are a number that come to my mind, in and out of art. My Aunt Helen's borscht: a lake of crimson in a shallow white bowl, with little islands of white sour cream floating on the surface. A regal liquid, glazed with butter and heat; so beautiful—and so terrible to taste! The Great Barrier Reef, with swarms of brilliantly colored tropical fish and coral that glowed with yellows and pinks and deep oranges. Giotto's ultramarine blue in the frescoes of the Scrovegni Chapel in Padua is overwhelming, as is the expanse of yellow and blue battle flags across a gray field in Akira Kurosawa's film *Ran*. I remember being awestruck by James Turrell's wall of blue light in the Kunstbau in Munich, a truly indefinable encounter.

When I think of color in relation to metal, jewelry comes first to mind. A flat, pitted, densely opaque red, nearly round brooch by John Iverson, and a vibrant necklace by Barbara Seidenath of opaque chartreuse enameled beads with gold trim, alternating and protruding with what appear to be sticks of rich coral. Those small swatches of color lying on the luminous scratched surface of a gold necklace by Robert Smit: a painterly rectangle, the carefully applied colors abstractly suggesting the landscape of the Bryn-Dafydd area of Britain. While Smit's color is not regimented on the surface, it is clearly composed, as if in a painting or drawing, where the lines give us depth and color gives us surface, as both vibrate against the gold.

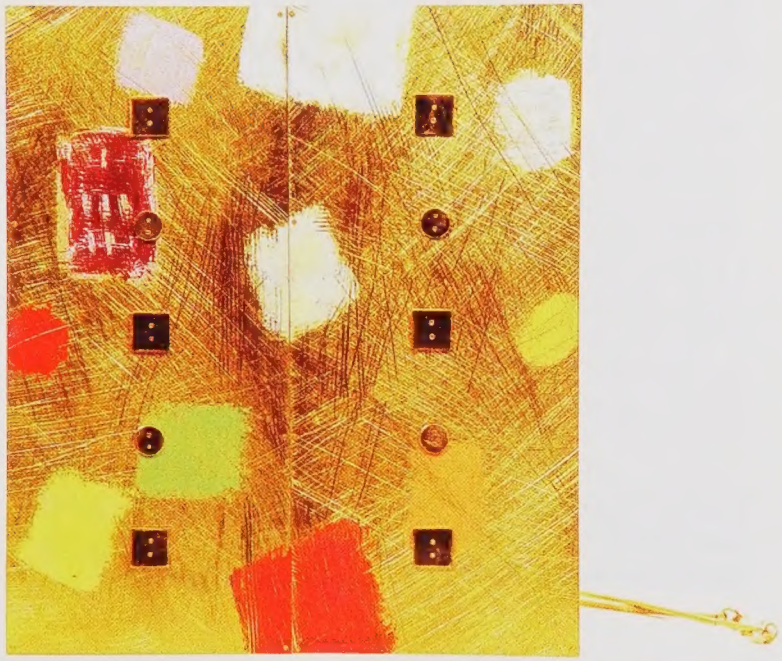
All of these recollections involve works in which color is primarily an aesthetic experience. This is not to say that color as cultural signifier or critique is absent from the field of jewelry and metal. The democratizing of color in jewelry has lessened some of the burdens of the "jewel." The luminous gem is the essence of institutionalized color in jewelry, and only in the ticklish hands of populists like Karl Fritsch or Daniel Krueger can it be reclaimed as transcendent eye candy, a critical assessment often ending in humor. Likewise, Bernard Shobinger's postproduction necklaces of broken Coke bottles with their flashes of trademark red signal a cultural entropy.

"For some reason, mostly probably due to my limited exposure and conservative education, having permanent color was important to me at that time. That is what drew me initially also to enamel (among other things). Color is part of my experiencing the world. It adds another dimension to my work and allows for a whole range of expressive possibilities. It's part of my language."
BARBARA SEIDENATH

There is no doubt that culture *colors* color. In the mid 1980s and early 1990s color was embraced and exploited by the artist-jeweler. While the palette was less determined by new technologies (think anodized aluminum) and the advent of "alternative materials" that defined the postmodern early '80s, color was often used to achieve subversive objectives and challenge good taste. Various

BARBARA SEIDENATH
Necklace, 1991
enamel, coral, gold
approx. 7 x 7"

ROBERT SMIT
Cwrt from Bryn-Dafydd
(necklace), 2004
gold, paint
5 3/8 x 4 3/4 x 3/8"
PHOTO: ROBERT SMIT



artists made a set of presumptions about color that aligned it with a critique of jewelry as tied to consumer culture. They assumed that, one, color was supplemental, not essential; two, color was a sensory confection undermining content and intent; three, color or "colorful" is gendered, undermining objectivity; and finally, color's association with traditional jewelry (precious stones, fanciful enameled objects) was mired in a hieratic stranglehold.

Some intelligent critical work emerged that strategically used color to heighten awareness of the ills of material culture, as well as to emphasize mind over matter. For example, the glowing plastic red *Heart* (1985) by Otto Künzli offers a pseudo-sentimental wink at jewelry's complicity with commerce. Peter Chang's signature acrylic and resin bracelets spurn institutional jewelry's restraint with their over-the-top, Gaudiesque colors. Sondra Sherman's *Gertrude and Alice, 'Hers-n-Hers'* pendant (2001), with pink and gray striped flannel display box with pink closure ribbons, exemplifies color that is meant to be read as much as seen.

The shift in the use of color was semiotic; that is, it consciously challenged institutional convention and truth in taste, appointment, and purpose. Increasingly, color had as much to do with conceptual as formal objectives. Even as works engaged sentiment and sensuality, it was more often for the sake of social commentary than appearance.

Consider *saturation*: an abundant sounding word, but one that poses the problem of visuality over content in the critical language of art. One makes a conscious choice in the derivation and degree of color for a particular work. One need no longer depend on enamel's reddest red; a synthetic polymer red may in fact be more effective in relaying the content and its intensity is not limited by the medium. So while visual experience of color saturation may remain subjective, the material condition is quantifiable.

And consider gray: it is an inconsistent mix of white and black, it is only useful in color circles to determine the value of other colors, it in fact makes "real" color appear. Gray is, in other words, a "service color." We never refer to silver or platinum or niobium or "white" gold as gray, because we know gray is *gray*. It is as ambiguous as a "gray area" and as predictable as a gray routine, it is as dismal as a gray day and as conformist as a gray suit. So, why without gray do we have no means of measuring a color's subjective impact? Remember the contemptuous outcry when Ted Turner "colored" the black and white (i.e. gray) films from the 1930s-'60s in his possession. Or the intelligent painting exhibition, "Jasper Johns: Gray," at the Museum of Modern Art: a 40-year exploration of gray and the consequence of absence and presence. If you are interested in the strategic use of color, you must address gray.

"Using color is normal!"
ROBERT SMIT

Color never stands alone; it is collaborative by nature, it is inherent or applied to our forms, and it tints our materials. It is always there, but only occasionally serves as the primary subject of a work of jewelry or metal. While there is nothing in my opinion more saturated with color than an 800/1000 Reinhold Reiling gold brooch, our metals are not usually seen as color decisions or opportunities. Consider Wittgenstein's declaration: "When we speak of the 'color of gold' we do not mean yellow. 'Gold coloured' is the property of a surface that shines or glitters."[1] Gold's properties of color are exaggerated and confused by its additional physical effects. The same could be said for all other metals. One could even argue that throughout history the presence of stones, color filled cloisons, and patinas were a way to compensate for metals' deficiency of color.

"Color refuses to be absent in metalworking; one must only recognize particularity in the practice. In effect the discussion is one of alloying, as the subtle development of color is rooted physically within the elemental. Green gold is silver rich, while rose gold finds hue in the addition of copper... Or perhaps, one could address the cultural/social aspects of color; remember sea foam green? Or perhaps, simply the naming—pick up some color samples at Home Depot (Colonial Blue, Fire Engine Red)."
GARY S. GRIFFIN

Added to metal, color rarely comes raw or unshaped; it is cut, cast, and shopped. This is not the case in painting, where color is inherent and apparent as paint: brown has all the seriousness of a Rembrandt; golden yellow promises the reflective luminosity of a Turner; and stepping toward a Susan Ellis alkyd landscape painting is a kaleidoscopic bath. Color is not as easily assessed in jewelry or on an object where it is applied and secondary. Oddly, jewelry has been in the color business throughout its entire history. It is only in the mid twentieth century that we see modern jewelers distancing themselves from color, where metal itself held highest rank and was unambiguously moralized as "truth to materials." The silverness of a Margaret DePatta or Irena Brynner brooch was unimpeachable.

Formerly exotic materials have now become assimilated into jewelry, resulting in new seductions and tensions. Where there were once precise materials, there are now those fashioned to look like them (signaling the postmodern simulacra), and others that represent entirely fresh expressive means. With this growing openness, the medium's identity has become vague, entailing a new understanding and perhaps an altered mission for color. Paradoxically, the Platonic ideal of truth to materials is subjected to a semiotic read; there are no longer "truths," even to our presentational silver. What does become clear is that color and material are not separable, and they

mutually affect our comprehension of an object.

Not everyone is in agreement that applied color is a good means of expression in jewelry and metal. Arguably, it can be a manifestation of an identity crisis, where color merges with material and content. Such a communion is not new, but given the increased elements in the creative process, identity now requires clearer definition. Or, we can just suffer in the inexactitude, in what Freud called "a reasonable... unhappiness."[2]

Within today's metal work, color is just as likely to be found as it is created. The palette of materials is as diverse and democratic as ever. It comes off shelves in stores and is digitally "laminated" to amorphous objects. We have embraced mechanical reproduction and postproduction and manufactured color, but how is color's status and significance altered when it is thus purchased or produced? Does it generate new ways of thinking about the activity of jewelry and metalwork? That moment of color production, no matter when it has occurred throughout history, has always been relevant. Consider digital color, an artificial optical hue; an intensely synthetic and non-material-based reality. When digitized, there is a qualitative effect on our understanding of color and what we actually identify as a potent color experience.

In December 1997, the *American Journalism Review* published an article by Sinéad O'Brien titled "The Last of the Color Holdouts," about *The New York Times'* adoption of color printing. A paper that had once taken pride in being as clear as black and white and held the moniker of The Gray Lady, was now, in O'Brien's opinion, giving in to the common superficiality of color for the sake of circulation. I was taken aback when I saw the new front page, and I recall the debate that followed in the editorials. The change to color was no small shift; it represented to many a loss of thoughtfulness and seriousness. Reading in black and white lent gravitas, color was sensational and expressive, not journalistic or consequential.

Such has been the legacy of color: Henri Matisse and Pierre Bonnard suffered criticism for their colorful palette; Victorians saw color as a vulgar display of ethnicity; and the seventeenth-century English philosopher John Locke regarded color as "an accidental attribute of the visual world."[3] Yet with these and many other condemnations, the seduction and gratification of color persists, and color in fact thrives in the flux of time. The flow of discovery, technology, and industry overcomes such moralistic notions of the use of color.

Even as color is secondary or generally applied in jewelry and metalwork, it is interesting to note the historical path of color's use. For hundreds of years, enamel, and in very limited supply "raw" natural materials, such as coral or pearls, were the only available sources of color in jewelry. In fact these materials were prized almost solely as art materials, not commercial products. Gemstones, enamel, even coral were produced and developed for the sake of color. Consider the options for artists today. In the recent jewelry exhibition catalogue, *Schmuck*, there were no less than 35 color sources, including acrylic, felt, clay, silk-screened tin, yarn, rubber, wax, powdercoat, paint, concrete, and biorrsin. And virtually all of these materials were sourced from outside the art world; many were originally produced for commercial purposes or uses other than jewelry. In most cases they are presynthesized and precolored; they are not used so much to *produce* color, but because they *have* color. Regardless of the source, color has now become subject to the same scrutiny and can provide evidence of cultural value, whether it be gold or glue.

The supplementing of traditional color sources dates to the mid twentieth century, with the increase of new materials and a growing dissatisfaction with the idealism of modern aesthetics. Early pop works by jewelers such as J. Fred Woell and Ramona Solberg emerged; art materials lost much of their cache, giving way to industrially produced materials with new artistic potential. Colorcore, anodized aluminum, refractory metals like titanium and an array of plastics were created. Artists like painter Frank Stella declared in 1964, "It does not get any better than when it comes right out of a can." Sherwin-Williams paint replaced Windsor & Newton. In the late '70s, Donald Sultan painted with tar, while jewelers David Watkins and Hans Appenzeller approached colors as numerically distinct, as in a digital color chart. This way of enlisting color challenged more integrated and relational color work, such as the enamel jewelry of Hermann Junger and Earl Pardon. It was a movement away from color's ineffable beauty to a more practical, even technical, application.

During the '80s and '90s time-honored materials continued to lose much of their appeal, giving way to industrially produced non-art materials with new visual potential. Exhibitions such as the Smithsonian's 1981 "Good as Gold," curated by Lloyd Herman, and Ralph Turner's book, *The New Jewelry*, celebrated and chronicled this shift. Traditional materials like as gold, silver, enamel, and stones became of less consequence to studio jewelry. This expansive new range of materials and technologies did not however represent much of a conceptual shift; for the most part the work remained formalist, particularly in Europe. What it did offer was an alternative to the limited vocabulary of modernism, allowing the jeweler to reach back to historical language such as

"Color is the reflection of the soul. It expresses the inner feeling of the maker. Red is aggressive, violent and love together. Everything has color. Even when you are not aware of color, it exists. When you open your eyes color is present. I don't force myself to use color in my work, but it's a result of an emotional investigation. Color has always a meaning."
RUUDT PETERS

RUUDT PETERS
Iosis 21 (pendant and brooch), 2002
silver, silk, polyester,
insulation foam
pendant: 4 x 2 ½ x 2 ½"
brooch: 2 ½ x 2 ½ x 1 ¼"

SAYUMI YOKOUCHI
Bloom Brooch 1, 2007
silver, 14k gold, plastic bottle
caps, silk thread
3 ½ x 3 ½ x 1 ½"

ornamentalism and forward to color sources from industry to create a more radical formalism. But in the early transfer of consumer materials to the artistic palette, color was merely added as a simple compositional or material factor. At this point, we find color coming from art materials, from artifacts, or from material culture. During this period there was no higher truth or greater feature to the work than the presence of the material itself.

Perhaps we are now moving beyond material exploration as a means of expressing one's cultural moment, ushering in a modernity that has regard for both change and precedent, not mired in the binary opposition between meaning and matter. Perhaps color can come to serve both sensual transcendence and meaning. It is pigment and oxides, light and irradiated pixels, offering an openness and a mystery, a shaky place where being undecipherable is good and enmeshed with seeing and understanding.

Once a colored material is no longer a given property of jewelry or metal, and now results from a conscious decision, we must understand the impact of that choice. If industrial materials, pre-fab, and postproduction, become the new norm and are not examined, then are we simply trading one convention for another, with an ensuing sameness.

Having made these observations, I wonder, how do we see color intelligently and experientially? What is the real evidence for color's consequences? If color inhabits an object, it is useful to take a hard look at what it achieves: is there a confidence in a certain blue or a green, or a difference between a reflective glossy white or a flat white that absorbs light, actually and metaphorically? In the end, all that we have is a state of mind regarding color's function or position in art.

"...I wonder if using bold colors in my jewelry is just a cheap trick with a guaranteed response, akin to a low cleavage shirt amongst a group of reserved couples at a dinner table—most will try to avoid it while some will definitely be entranced into a stare if not action. Color is no different...its powers are related to the core of our makeup."
NATALYA PINCHUK

Color is seen as decorative, digital, forensic evidence, steeped in historical precedent, culturally strategic, sensual or seductive, semiotic, physiological, and certainly reverent. While there are many uses for color in jewelry and metal, no single principle or objective has displaced another, and color, as a definitive idea in jewelry, is rare indeed. The question then becomes: What do we want color to do?

The enlistment of color should be analogous to the work's nature and presence. Gratuitous color always looks gratuitous; it may please the eye, but it does not offer an experience beyond mere enjoyment. Aesthetic

reproduction is as problematic as mechanical reproduction in the numbing of the objects meant to provide visual and intellectual stimulation. When one chooses a manufactured color, it often presents a fixed and predictable aesthetic; a visual homogeneity results. There are certainly exceptions to this muddled sameness. I think of Sayumi Yokouchi's brilliant yellow bottle cap and thread brooches, which are altered through making; they are brought into the language of the field, and offer a new experience in form and color.

"Culture conditions the colours we see," suggests Umberto Eco. Our culture and time is about more than just consumerism and nihilism. It goes beyond excessive interpretations where everything can take on almost any meaning. While there is still a suspicion of wonderment and aura within art today, the need for it certainly remains. It may not be found exclusively in color, but color cannot be excluded from the elements that create and provide such wonder. Today the global mix to which we are exposed is no longer specific to a time and place, and our color opportunities are equally complex and remarkable.

The resinous and glass yellows and reds of Ruudt Peters's alchemic brooches are but one achievement of an artist who is trying to find a transcendent condition for jewelry. The humanizing of plastics is not an easy task. These works are temporal, as they suggest jewelry's transformative nature, as well as immediate, in the visual impact of chromatic matter. The work exists in the past, present, and the future. The color is analogous to the body and its matter, difficult to warm up to, but nonetheless worth the struggle.

I recall the enamelist June Schwarz (a color pioneer in the world of enamel work) wearing a long dangling drop of an ornament, *Cupid's Folly* by Sondra Sherman. A succinct, seductive bit of red and gold, no bigger than an inch and shaped to accent where it fell on the body. I am actually surprised that I remember it; it was so miniscule and so exact, using color at its most sensual and affirmative. This bit of shaped color lying against the body produced a charm and an indelible memory.

What then is the role of color? The easiest avenue is to use it to draw the viewer's attention, creating an entrance to the work. Color is always fused with an object's other physical and conceptual properties. It works implicitly rather than explicitly, as an instrument of seduction rather than a fundamental truth of production. Most color encounters are dismissible or lost in a larger experience. It is quite remarkable, then, when you realize that an artist's intent is to produce a life experience through color. Such encounters are infrequent and profound. I have had but a few extraordinary color moments in my phenomenological life; discovering a raw ultramarine blue enamel was for me cathartic.

The vast world of color presses against the field of jewelry and metalwork. The resulting friction can create a productive tension and fresh visual opportunity, or a freefall into ambiguity and meaninglessness. I want to take the high road and suggest that color and materiality are opportunities for relevant communication, creating a chaotic ping-pong between the immediate present and this moment's connection to past and future. I mean this as a constructive participatory sentiment. Color intermingles, and as such has the ability to affirm a coherent bond between jewelry and the broader culture. And while color fuses with content and matter, jewelry and art retain their mindfulness and aesthetic quality.

"Color can exercise its prerogative as a sign of beauty at any time and without any obligation, and it often does. However, it is only when color is carefully deployed and considered that it can be transcending."

The rhetoric of color and its pronouncements can be profound or superbly shallow. I love that "rhetoric" is described as the color of language; may I suggest it may be both a powerful opportunity and a critical danger. Color can exercise its prerogative as a sign of beauty at any time and without any obligation, and it often does. However, it is only when color is carefully deployed and considered that it can be transcending.

There is no question that the "color" of metal has great meaning: gold comes with more superlatives, exclamations, and warnings that any material on earth. Much of the "meaning" of the material the artist uses predates the artist; our perception has been shaped and reshaped as time and history condition our mind's eye. Just try being objective about the color red. Color may not define the contours of what jewelry will be, but no physical or mindful experience could occur without the play of color's presence.

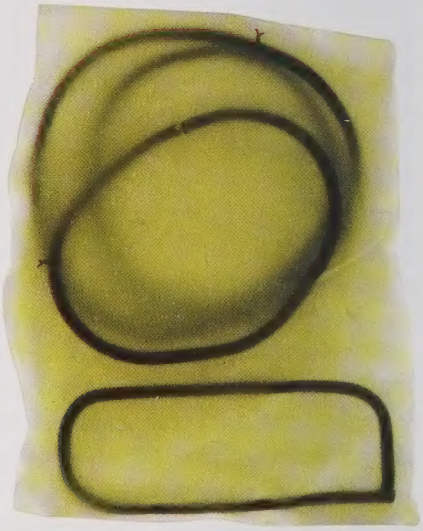
Color both expresses an idea and stands as an embodied idea. Soaking a brooch in blue should come with an awareness of the vast and varied significance carried by that color. Ultramarine blue has a distinctly different history and affect than indigo blue. The delft blue *Tank* pendant (2006) of Dutch artist Alexander Blank would become meaningless if the hue had shifted by two degrees.

Color is neither easy nor unburdened, but it remains an opportunity beyond framed language and social conditions. In day-to-day affairs, color is regularly used for sensual and strategic objectives, and a good advertising director likely pays more attention to the use of color than the average jewelry artist.

My point is that color is incrementally and strategically determined, from conception to reception. Color comes preloaded: if you are working with concrete or pollen, the chromatic value is there, but just as significant is the material's associative meaning. Color is colored by the conditions of its embodiment, yet when transformed by inventive and knowing artists it can gain powerful new significance within the context of contemporary metalwork.

Jamie Bennett is a practicing colorist living in Stone Ridge, NY, and a professor of art at the State University of New York at New Paltz.

Exhibition in Print 2009
Juried Selections



COCO DUNMIRE
A Lightness (brooch), 2008
resin, pigment, iron, silver, steel
4 x 2 ¾ x ⅝"
PHOTO: FEDERICO CAVICCHIOLI

COCO DUNMIRE
Untitled (brooch), 2008
resin, pigment, iron, silver, steel
4 ¼ x 3 ½ x ⅝"
PHOTO: FEDERICO CAVICCHIOLI

MALLORY WESTON
Test Plate #8, 2008
enameled copper, sterling silver,
stainless steel
3 x 3 x ½"
PHOTO: MALLORY WESTON

MALLORY WESTON
Color Blindness Test Plates
(brooches), 2008
enameled copper, sterling silver,
stainless steel
3 x 3 x ½"
PHOTO: MALLORY WESTON

RENEE ZETTLE-STERLING
Material/Immaterial (Orange/White), Group #1, 2007
steel, silver, latex paint, balloon
3 x 2 x 2"
PHOTO: DAVID SMITH

RENEE ZETTLE-STERLING
Material/Immaterial, Group #2, 2008
silver, balloons,
artificial grass, air
3 x 2 x 2"
PHOTO: RENEE ZETTLE-STERLING

E. RYAN SIMMONS
Untitled (wall sculpture), 2008
steel, acrylic paint, rust, wax
17 x 14 x 3"
PHOTO: TOM MILLS

BRUCE METCALF
Cleavage (brooch), 2008
painted wood, 24k gold-plated copper
5 x 2 ¼"
PHOTO: BRUCE METCALF

BRUCE METCALF
Shelldoll (brooch), 2008
abalone shell, cowrie shell, painted wood, sterling silver
2 ⅜ x 1 ½"
PHOTO: BRUCE METCALF

MASUMI KATAOKA
Untitled, 2008
rawhide, plastic, sterling silver, nickel
5 x 3 x 2"
PHOTO: MASUMI KATAOKA

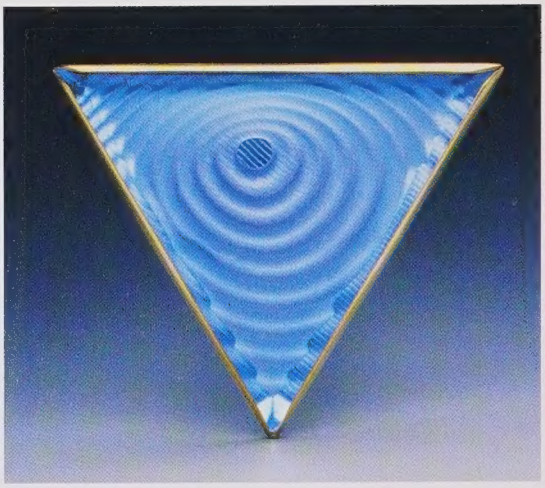
MASUMI KATAOKA
Untitled, 2007
rawhide, plastic, sterling silver, stainless steel
3 x 3 x 2 ½"
PHOTO: MASUMI KATAOKA

HELEN SHIRK
Garnet Gold Trace (brooch), 2008
silver, porcelain paint, patina
5 x 2 ½ x ½"
PHOTO: HELEN SHIRK

HELEN SHIRK
Scarlet Trace (brooch), 2008
silver, porcelain paint, patina
4 ½ x 3 x ½"
PHOTO: HELEN SHIRK

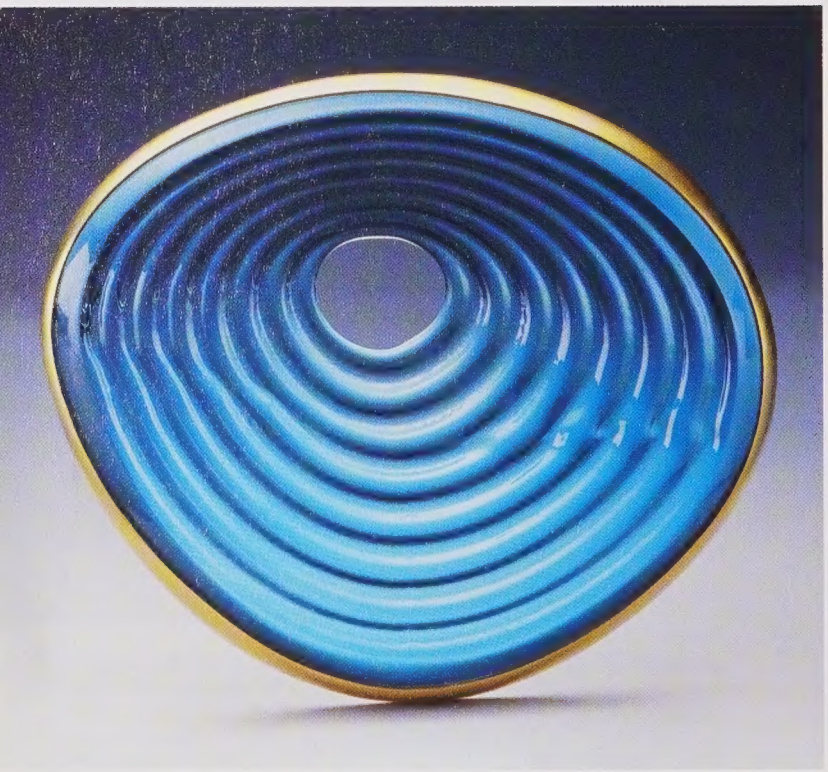
VICKI MASON
Violet and Pale Blue Hybrid (brooch), 2008
powder coated copper, PVC, polyester thread
2 ¼ x 4 ½ x ¾"
PHOTO: TERENCE BOGUE

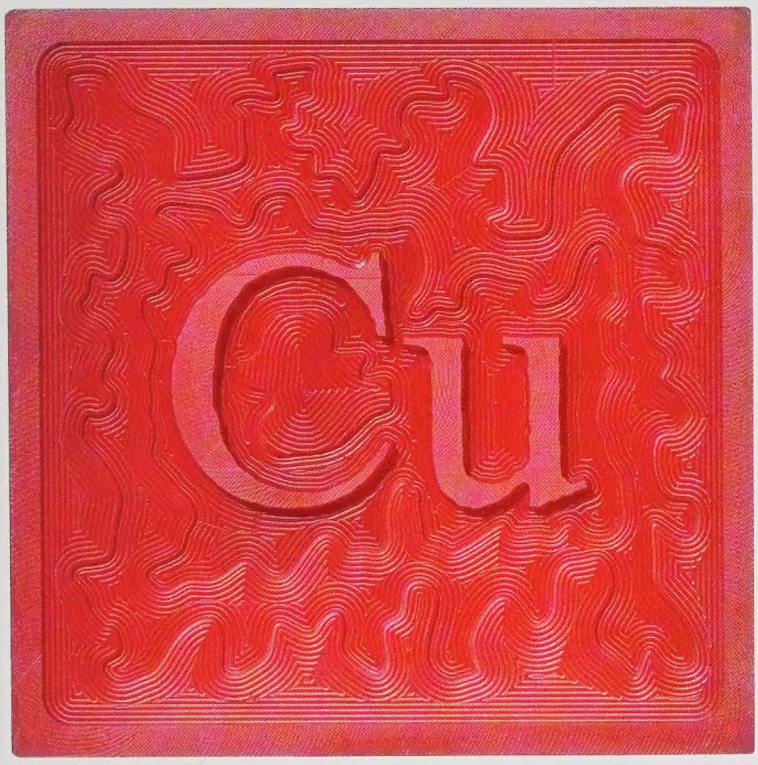
VICKI MASON
Red Hybrid Leaf (brooch), 2008
powder coated brass and copper, hand-dyed PVC, PVC, polyester thread
3 x 3 ½ x ¾"
PHOTO: TERENCE BOGUE

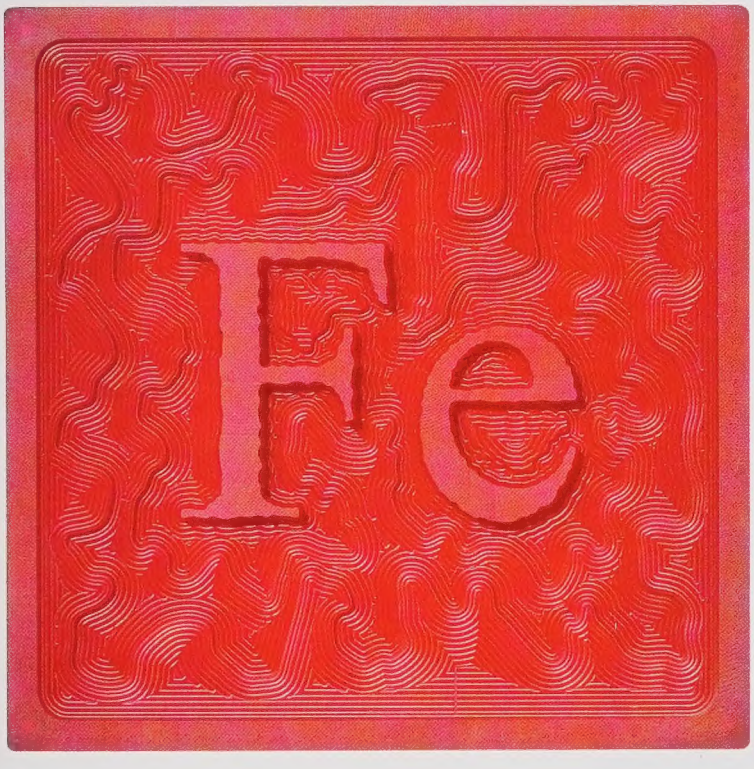


DONALD FRIEDLICH
Aqua Series Brooch, 2007
glass, 22k gold, niobium, sterling silver, 14k gold
2 ½ x 2 ½ x ½"
PHOTO: JAMES BEARDS

DONALD FRIEDLICH
Aqua Series Brooch, 2007
glass, 22k, 14k and 18k gold
2 ¾ x 3 ½ x ½"
PHOTO: JAMES BEARDS







GARY S. GRIFFIN
Blood (Cu), 2007
red board (foundry pattern)
12 x 12 x 5/8"
PHOTO: GARY S. GRIFFIN

GARY S. GRIFFIN
Blood (Fe), 2007
red board (foundry pattern)
12 x 12 x 5/8"
PHOTO: GARY S. GRIFFIN

GARY S. GRIFFIN
Blood (Ni), 2007
red board (foundry pattern)
12 x 12 x 5/8"
PHOTO: GARY S. GRIFFIN

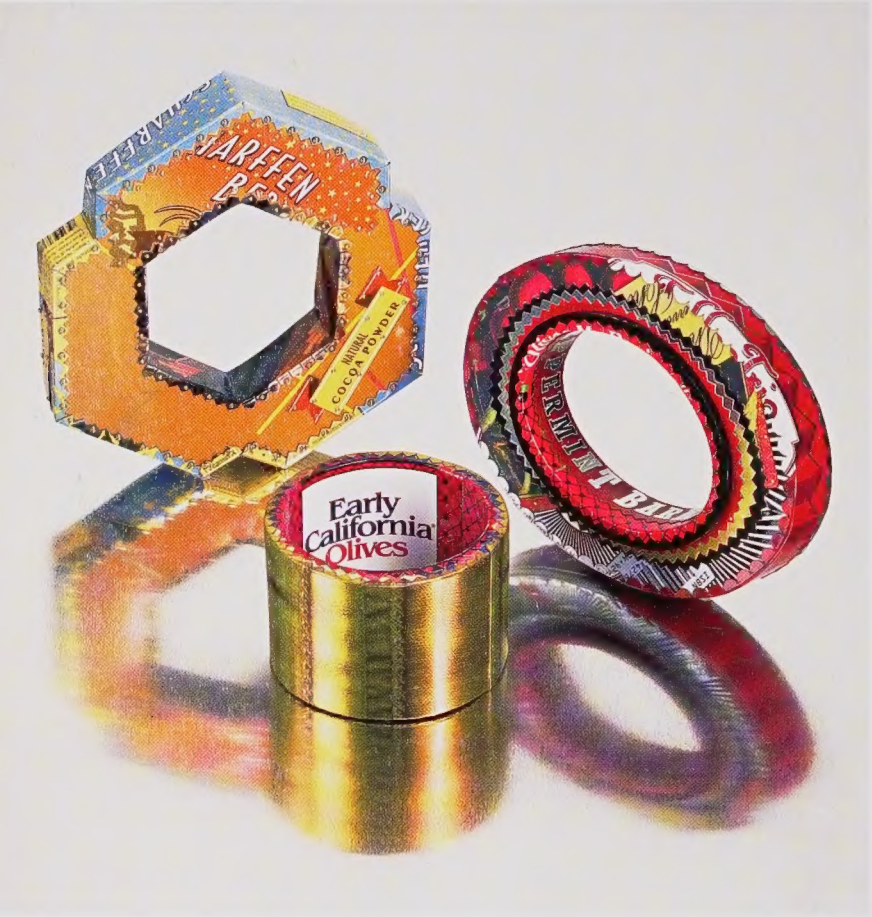
GARY S. GRIFFIN
Blood (Sn), 2007
red board (foundry pattern)
12 x 12 x 5/8"
PHOTO: GARY S. GRIFFIN

JILLIAN MOORE
Cucurbits (neckpiece and brooch), 2008
fiberglass, copper, resin, paint, felt, dye
8 x 2 ½ x 2"
PHOTO: TONY BOEHLER

JILLIAN MOORE
Ramus (brooch), 2008
fiberglass, resin, paint, ink
4 ½ x 6 x 2"
PHOTO: TONY BOEHLER

JOE MUENCH
Tugged Blue Cube, 2006
hand formed fabricated steel, cast bronze, enamel paint
8 x 8 x 8"
PHOTO: GEORGE ENSLEY

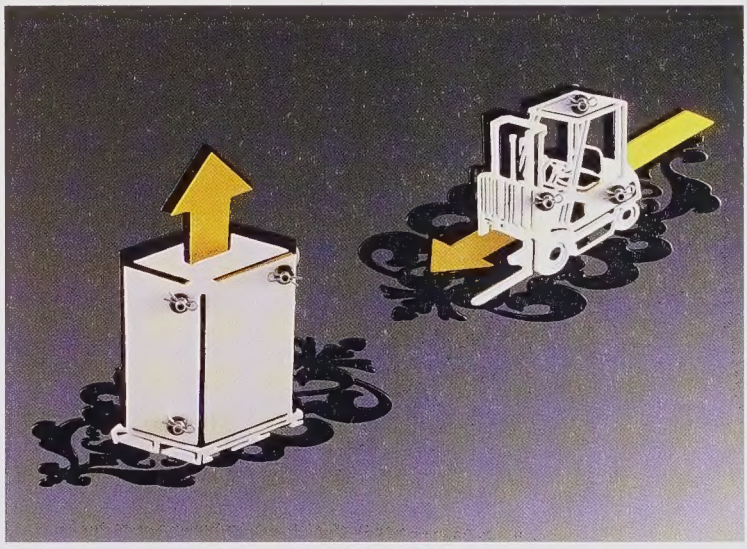
JOE MUENCH
Blown Cube, 2006
hand formed fabricated steel, enamel paint
6 x 8 x 6"
PHOTO: GEORGE ENSLEY



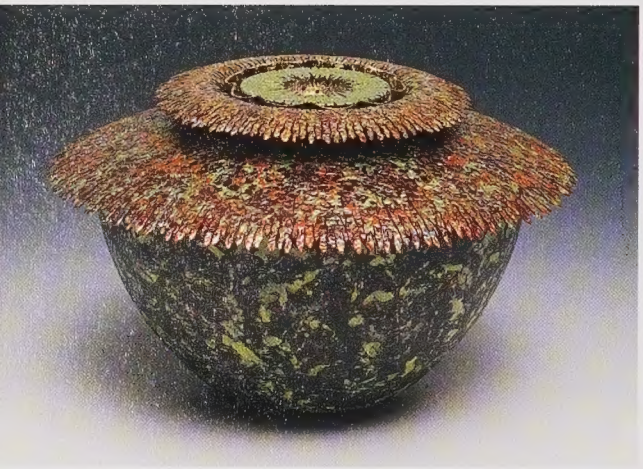
HARRIETE ESTEL BERMAN
Fruit Crate with Three Bracelets
(detail), from "Bermaid, the California Collection" series, 2007
PHOTO: PHIL COHEN

HARRIETE ESTEL BERMAN
Fruit Crate with Three Bracelets,
from "Bermaid, the California Collection" series, 2007
recycled tin cans, aluminum and 10k gold rivets, paint, wood, polyester, steel, brass
6 ½ x 15 ½ x 10 ½"
PHOTO: PHIL COHEN

MICHAEL DALE BERNARD
Plane Exit (brooch), 2006
pierced aluminum, sterling silver, stainless steel, powder coat
7 x 3 x 1"
PHOTO: MICHAEL DALE BERNARD

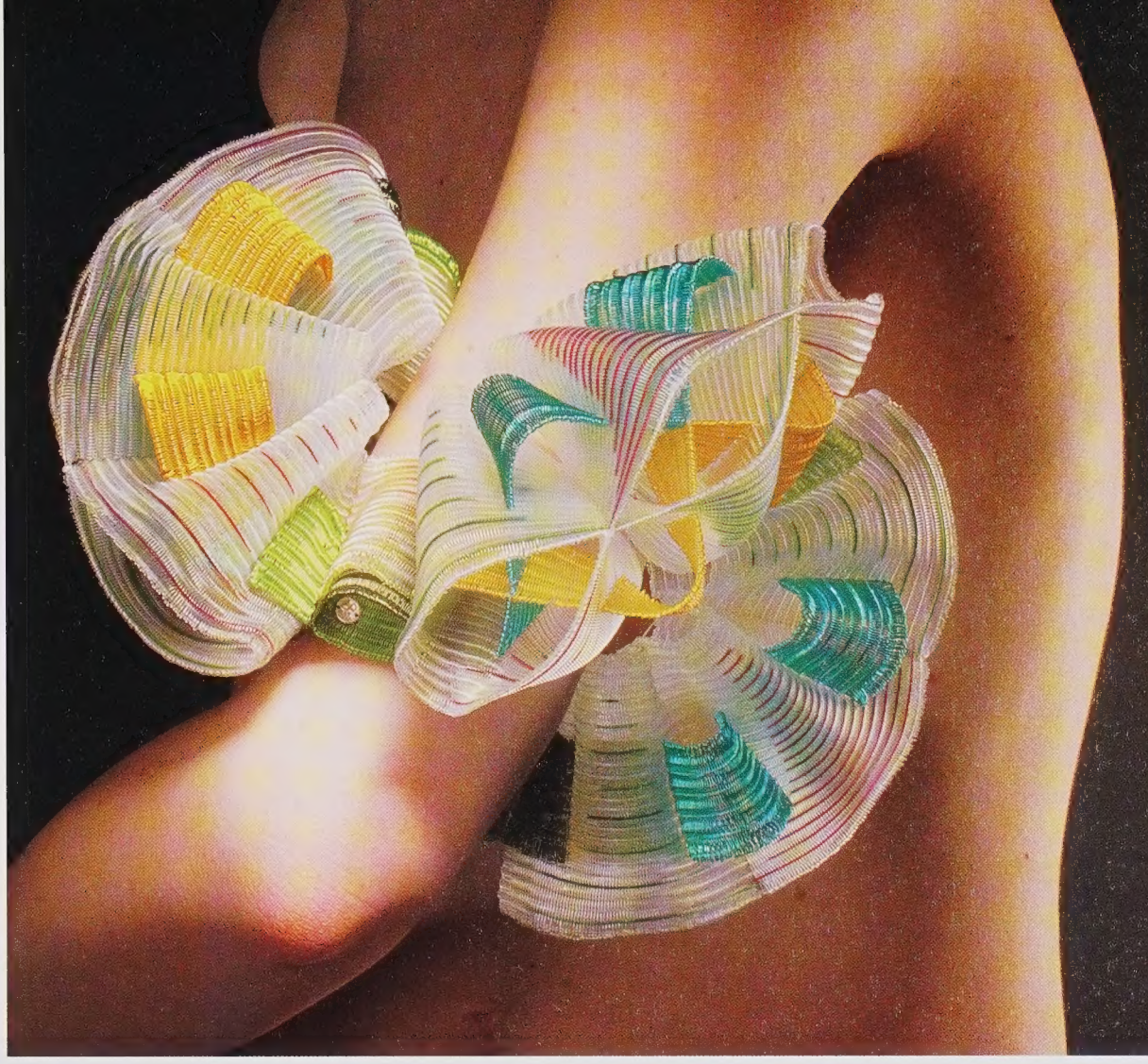


MICHAEL DALE BERNARD
Lift and Pallet (brooch pair), 2007
pierced aluminum, sterling silver, stainless steel, vinyl, powder coat
approx. 4 x 4 x 1" each
PHOTO: MICHAEL DALE BERNARD



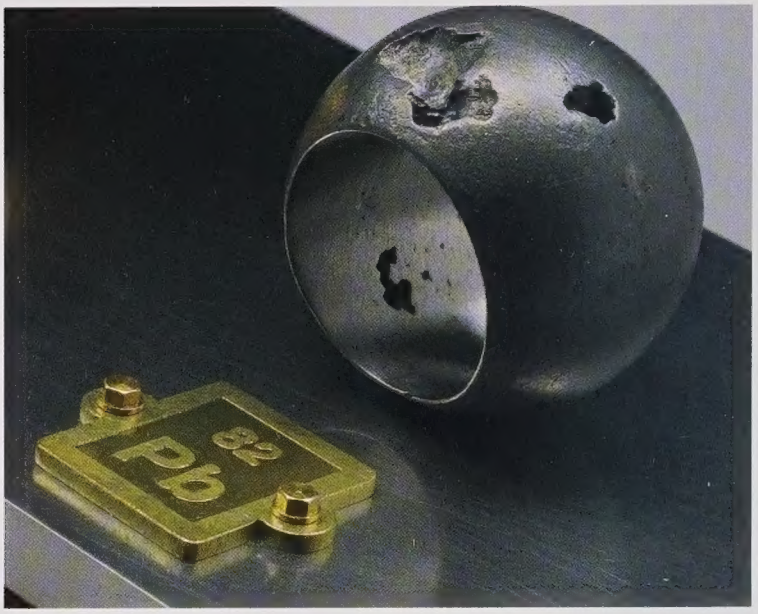
GINA WESTERGARD
Abundance, 2007
copper, gold leaf, enamel paint,
boulder opal gemstone
5 ½ x 8 ½ x 8 ½"
PHOTO: ROBERT HICKERSON

GINA WESTERGARD
Within, 2008
copper, brass, gold leaf, enamel
paint, chrysoprase gemstone
4 ½ x 10 x 10"
PHOTO: ROBERT HICKERSON



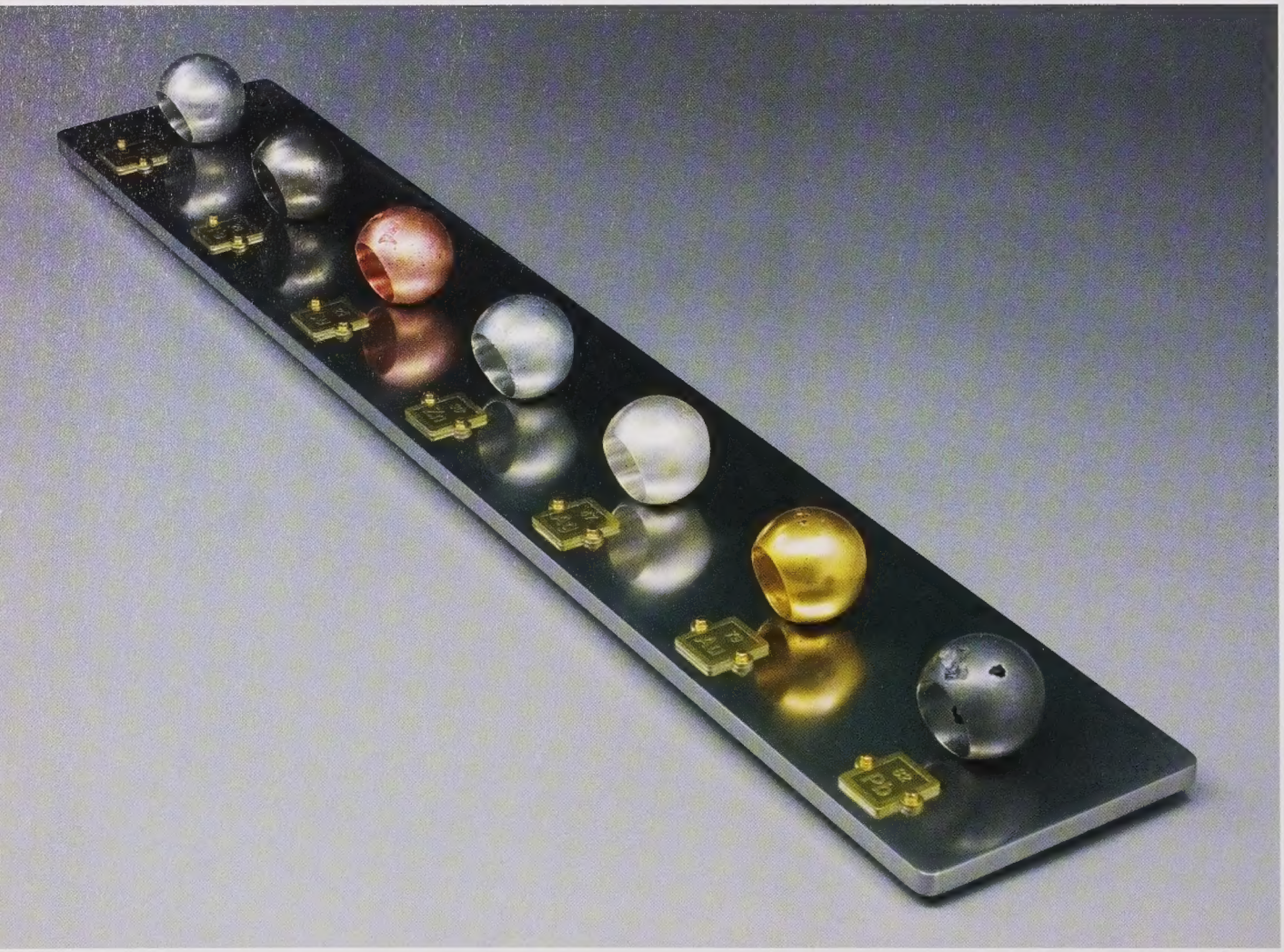
ANASTASIA AZURE
Egg Hunt (on model), 2008
PHOTO: TOM MCINVAILLE

ANASTASIA AZURE
Egg Hunt, 2008
nylon monofilament, color coated-copper wire
6 ½ x 6 ½ x 6 ½"
PHOTO: HAP SAKWA



DANIEL COOK
Thanks Apollo (detail), 2008
PHOTO: DANIEL COOK

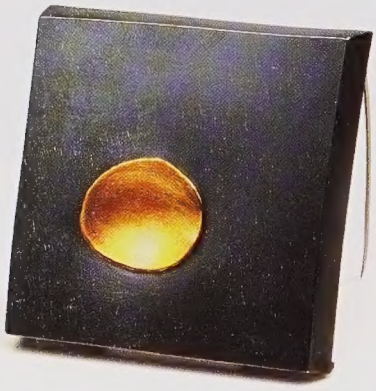
DANIEL COOK
Thanks Apollo, 2008
aluminum, iron, copper, zinc,
silver, gold, lead, steel, brass
1 ½ x 18 x 3"
PHOTO: DANIEL COOK



DAVID HUANG
Luminous Relic #711, 2008
copper, sterling silver,
23k gold leaf
5 ¼ x 4 x 4"
PHOTO: DAVID HUANG

DAVID HUANG
Luminosity #570, 2007
copper, sterling silver,
23k gold leaf
3 ¼ x 3 x 3"
PHOTO: DAVID HUANG

CAROLINE GORE
On Via della Bella Donne,
Florence, Italy, 2007
photographic document of
site-specific work, with 24k gold
PHOTO: CAROLINE GORE

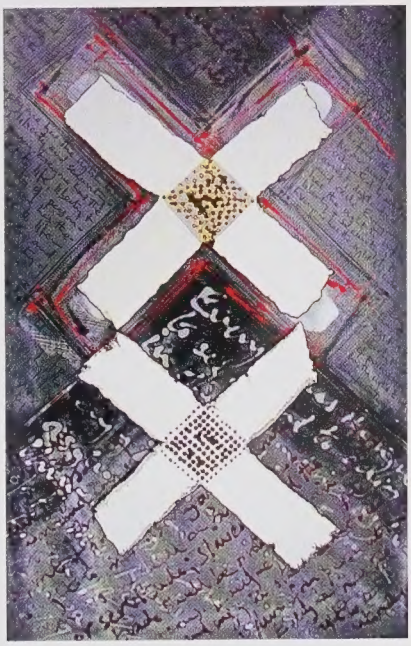


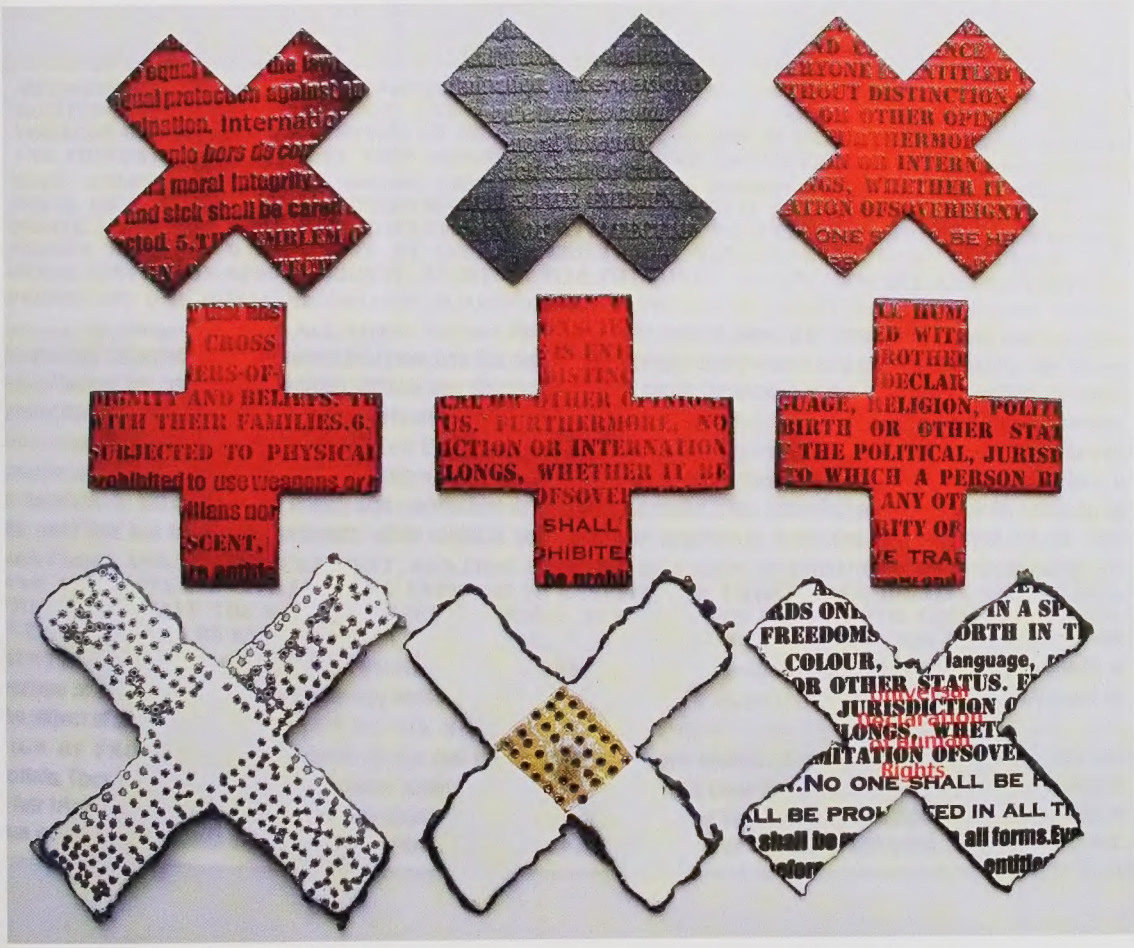
Brooch, 2007
sourced from
On Via della Bella Donne
sterling silver, 24k gold
2 ½ x 2 ½ x ¼"
PHOTO: CAROLINE GORE

CAROLINE GORE
On Baklurantie/Bakluravagen,
Fiskars, Finland, 2007
photographic document of
site-specific work, with 24k gold
PHOTO: CAROLINE GORE

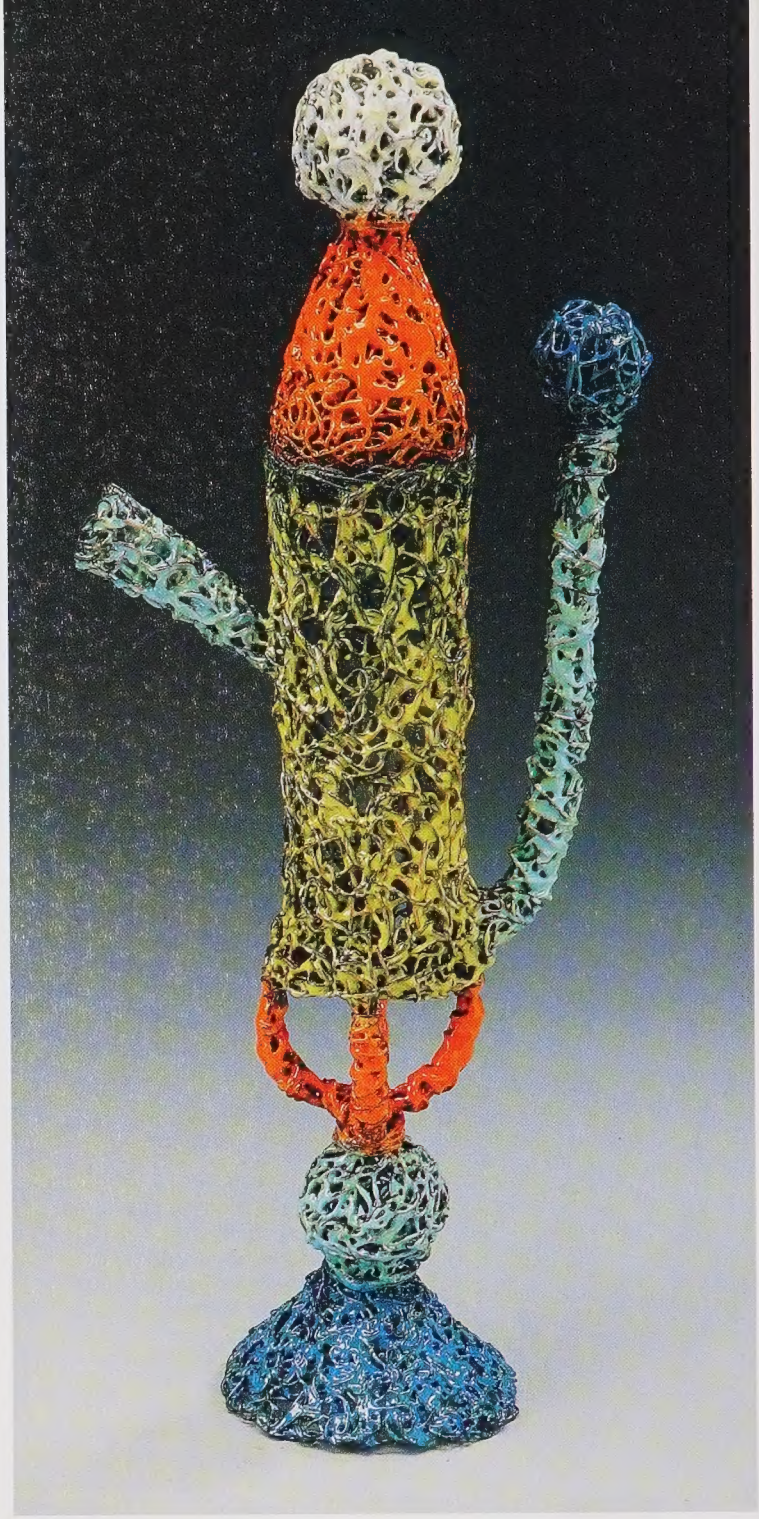
Ring, 2007
sourced from
On Baklurantie/Bakluravagen
18k gold, raw diamond
¼ x 1 x 1"
PHOTO: CAROLINE GORE

ELIZABETH TURRELL
Marker, from "Universal Declaration of Human Rights" series (wall panel), 2008
industrial enamel, recycled pre-enameled steel, gold foil
20 x 11 x ½"
PHOTO: ELIZABETH TURRELL

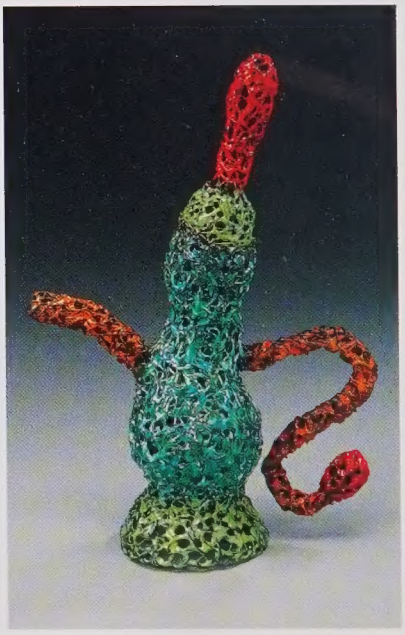




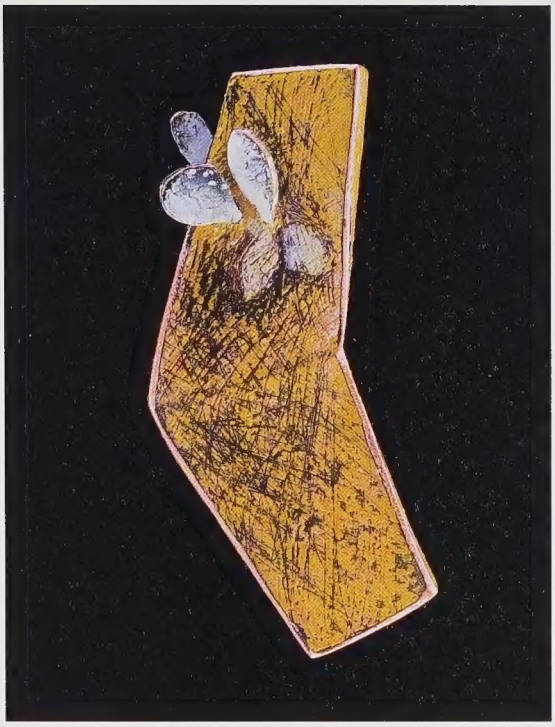
ELIZABETH TURRELL
Nine Crosses, from "Universal Declaration of Human Rights" series, 2007
enamel, etched copper, steel
approx. 3 x 3"
PHOTO: ELIZABETH TURRELL



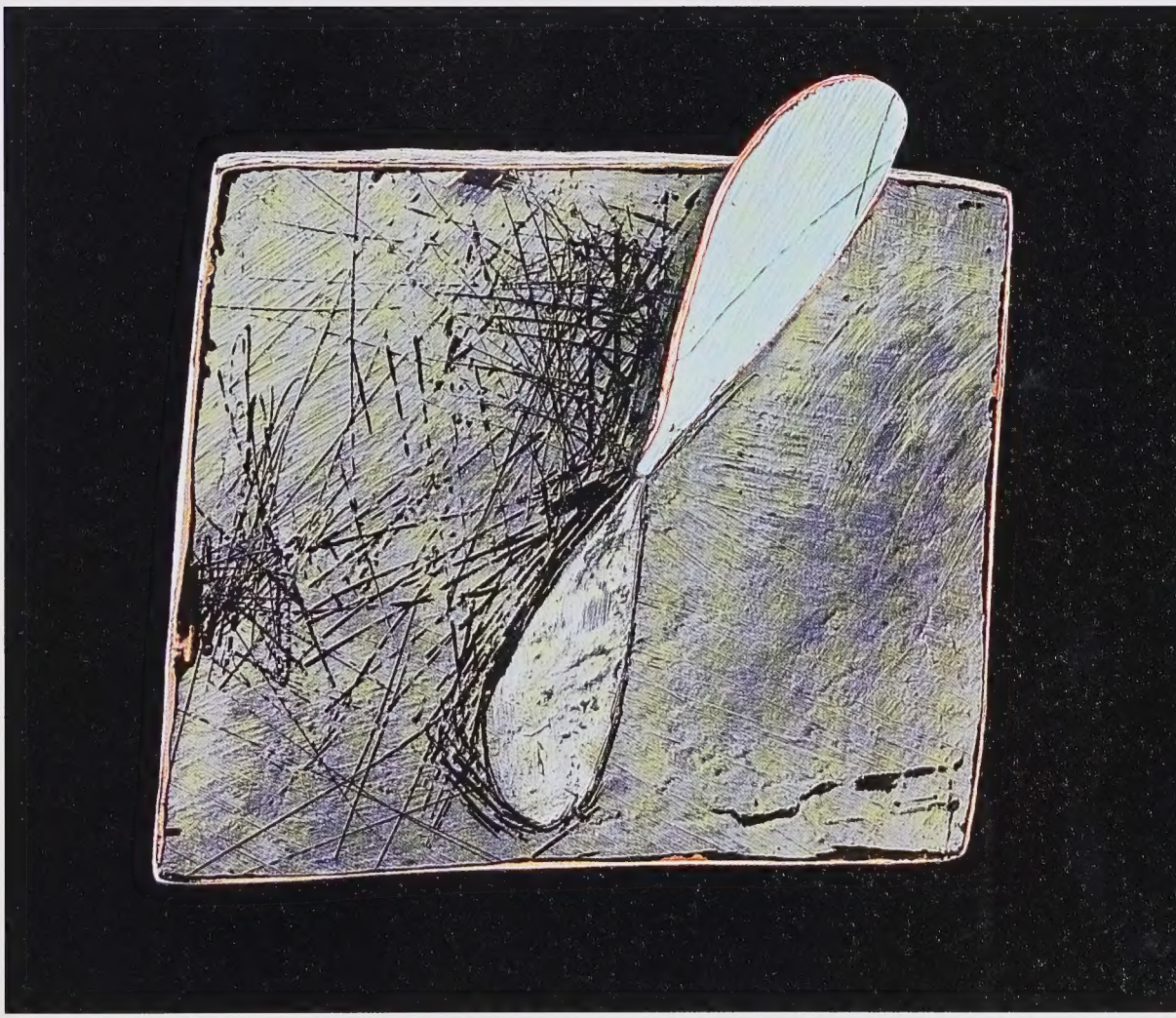
LIZ SCHOCK
Trumpet Teapot, 2008
copper, enamel
8 ½ x 4 x 1 ¼"
PHOTO: DEAN POWELL



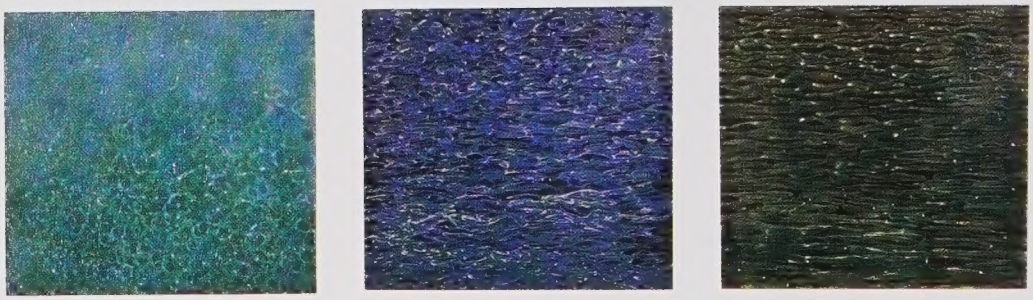
LIZ SCHOCK
Gesture Teapot, 2008
copper, enamel
7 x 5 x 2"
PHOTO: DEAN POWELL



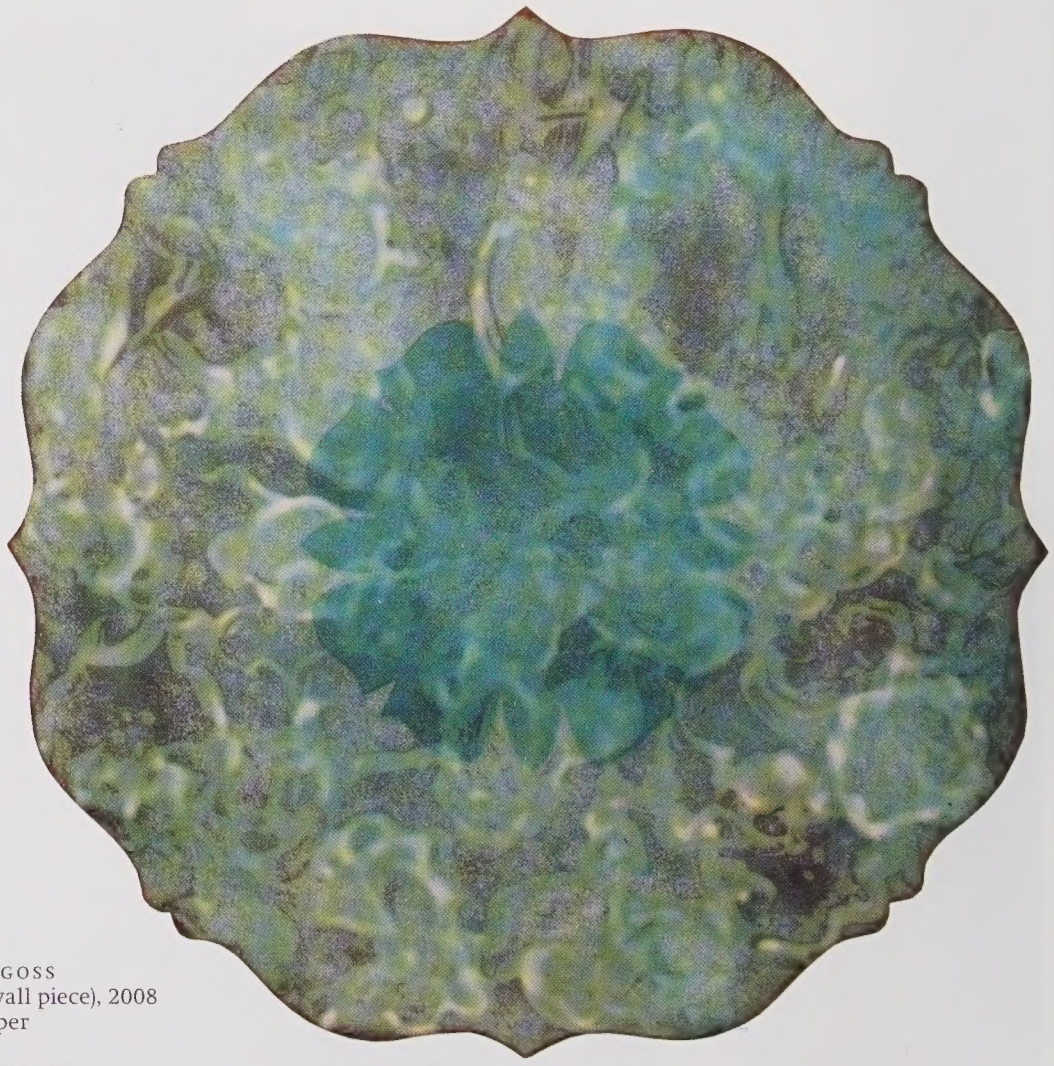
BROOKE MARKS-SWANSON
Shadow (brooch), 2007
copper, acrylic paint
4 x 1 ¾ x ½"
PHOTO: BROOKE MARKS-SWANSON



BROOKE MARKS-SWANSON
Shadow II (brooch), 2007
copper, acrylic paint
2 ¾ x 2 ½ x ½"
PHOTO: BROOKE MARKS-SWANSON

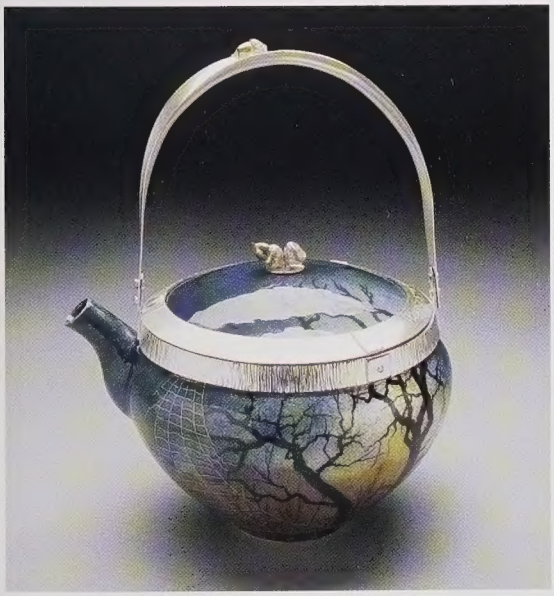


GRETCHEN GOSS
Waterview (wall piece), 2008
enamel, copper
12 x 49 x ¾"
PHOTO: GRETCHEN GOSS



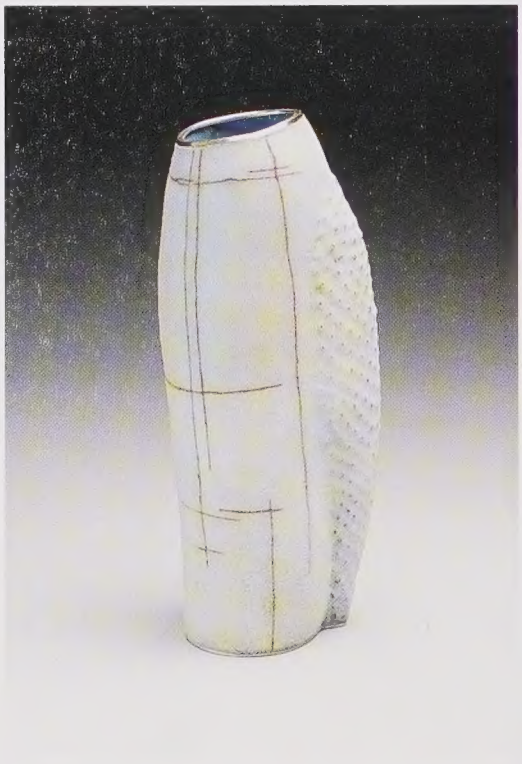
GRETCHEN GOSS
Seven Saves (wall piece), 2008
enamel, copper
9 x 9 x ½"
PHOTO: MARK HARTUNG

HARLAN W. BUTT
Earth Beneath Our Feet: Maine Teapot, 2007
silver, enamel
6 x 7 x 5"
PHOTO: RAFAEL MOLINA



HARLAN W. BUTT
Texas Teapot, 2008
silver, enamel
10 x 7 x 6"
PHOTO: RAFAEL MOLINA

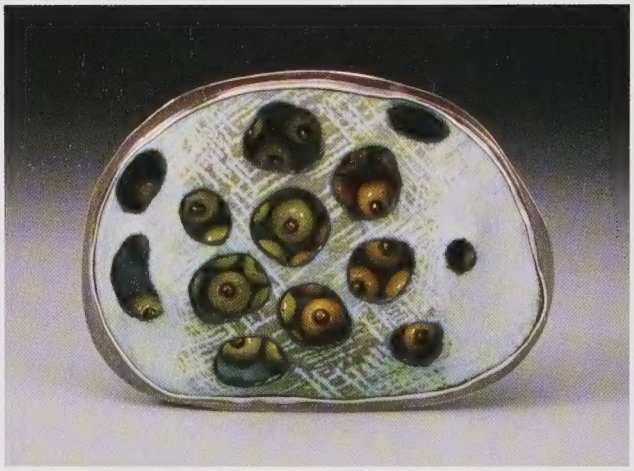
SARAH PERKINS
Tagged Ochre Formation, 2008
copper, enamel
8 x 4 ½ x 4 ½"
PHOTO: TOM DAVIS



SARAH PERKINS
Haze Formation, 2008
copper, silver, enamel
8 ½ x 4 ½ x 3 ½"
PHOTO: TOM DAVIS

NICOLE JACQUARD
r. *Carp and Bike Riding with Larry*, 2007
rapid prototyped gypsum powder
8 x 6 ¾ x 6 ¾"
l. *Queen Anne's Lace*, 2007
rapid prototyped gypsum powder
6 ¼ x 7 ½ x 7 ½"
PHOTO: SHELLY GIVEN

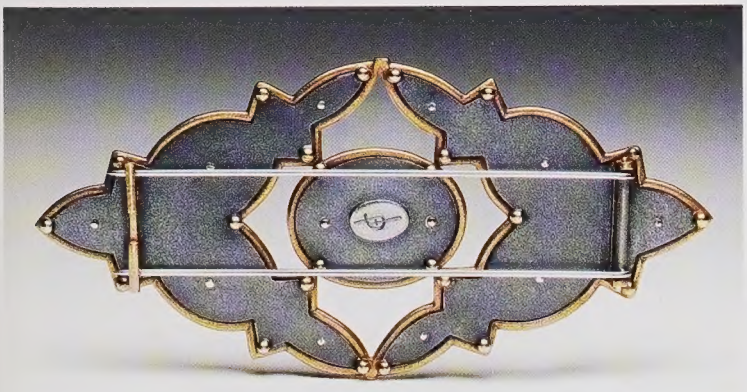
NICOLE JACQUARD
July 6–27th, 2007
rapid prototyped gypsum powder
12 x 2 ¾ x 1"
PHOTO: SHELLY GIVEN



DANIELLE EMBRY
Ripe, 2008
sterling silver,
enamel on copper
2 x 2 ¾ x 1"
PHOTO: DANIELLE EMBRY

DANIELLE EMBRY
Oculus, 2008
sterling silver, enamel on copper
2 ¼ x 2 ¼ x 1"
PHOTO: DANIELLE EMBRY

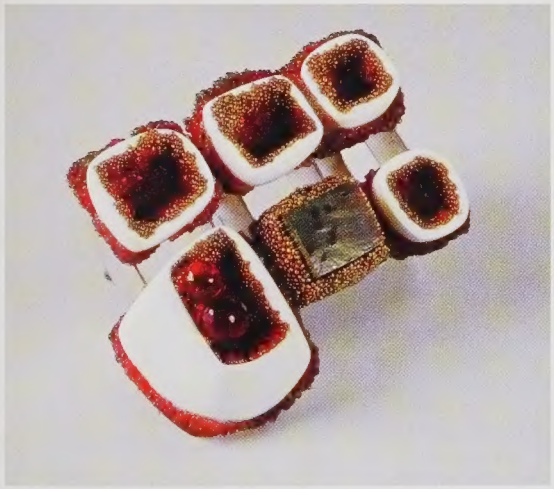
DIANE FALKENHAGEN
Seascape Brooch, 2007
24k gold plate over brass, sterling silver, mixed media image, sterling silver, 14k gold
1 ¾ x 3 ¾ x ¼"
PHOTO: BILL POGUE



DIANE FALKENHAGEN
Seascape Brooch (back view), 2007
PHOTO: BILL POGUE

BARBARA STUTMAN
Empty Bezel Neckpiece 7, 2007
fine silver, colored
copper wire, magnets
10 ¾ x 9 ½ x ¾"
PHOTO: ANTHONY MCLEAN

ANDREA WAGNER
Twin Hill Catacombs, from the "Architect Who Faced His Jardin Interieur" series, 2008
silver, pearls, rhodochrosite druse, bone china, glass granulate, synthetic resin
3 ¾ x 2 x 1 ⅛"
PHOTO: ANDREA WAGNER

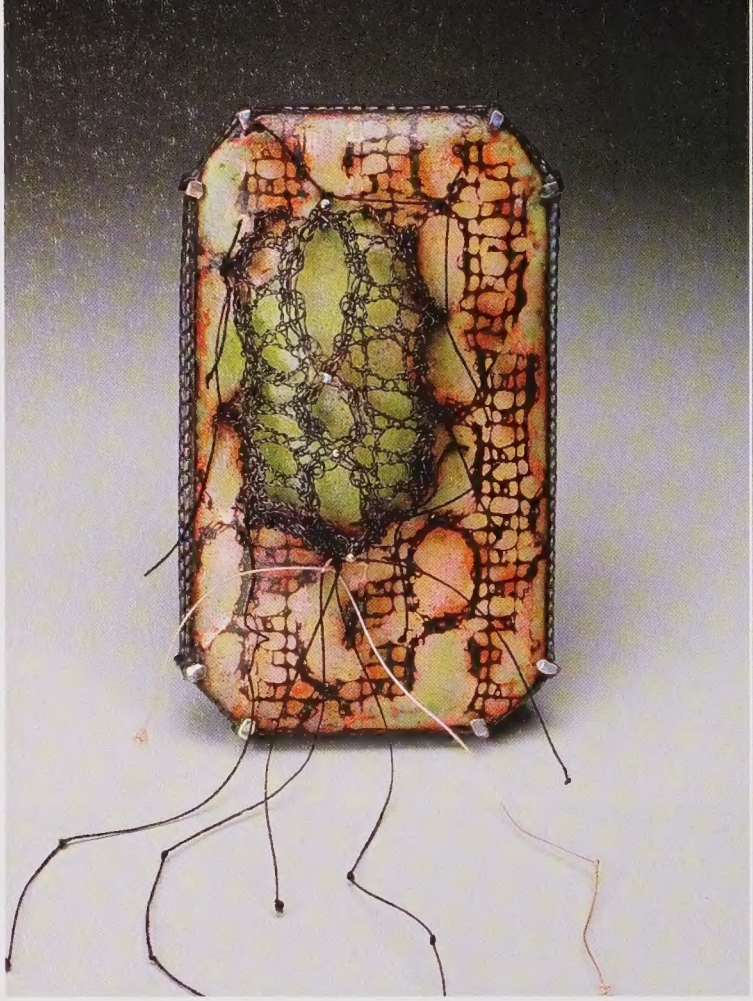


ANDREA WAGNER
The Architect Who Faced His Jardin Interieur - 6, 2008
silver, citrine gemstones, pyrite, bone china, polyester and glass granulate, synthetic resin
2 ⅜ x 2 ¾ x 1 ½"
PHOTO: ANDREA WAGNER

JANE ADAM
Block Printed Bangles, 2008
anodized, block printed, dyed and crazed aluminum
approx 2 x 2 x 2"
PHOTO: JOËL DEGEN

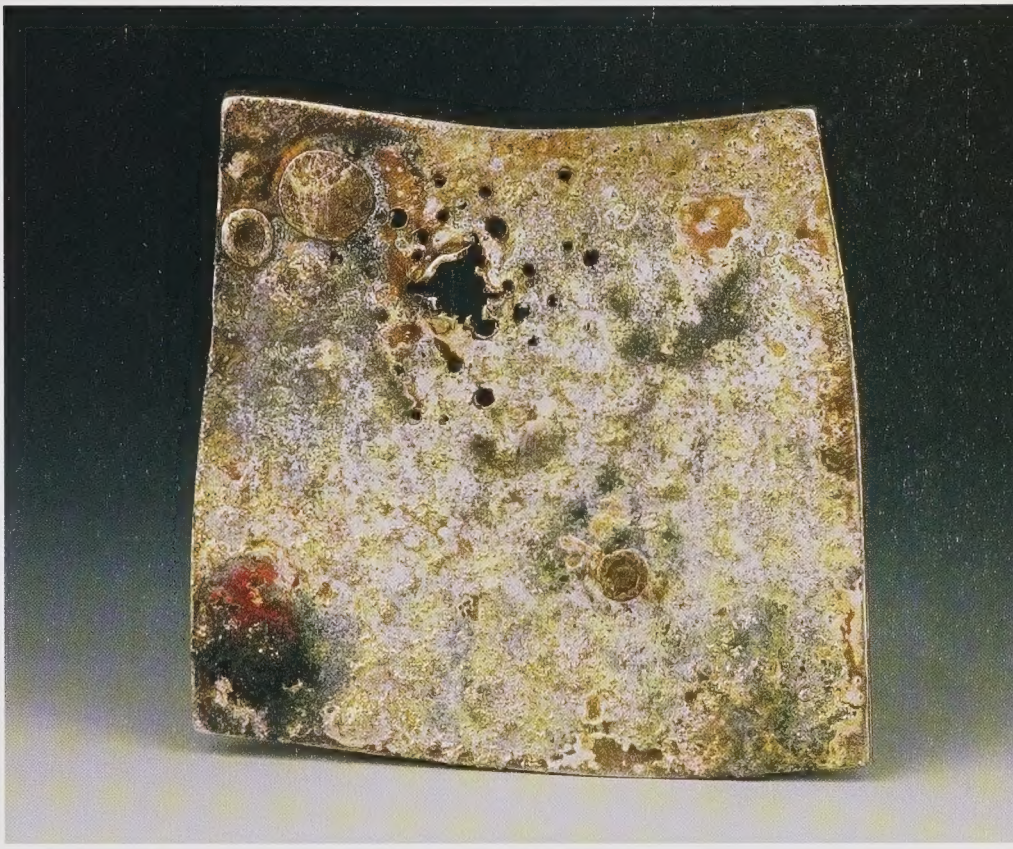
JANE ADAM
Folded Spiral Bangles, 2007
anodized, dyed and crazed aluminum, stainless steel wires, dyed cultured freshwater pearl
approx. 2 x 2 x 2"
PHOTO: JOËL DEGEN

CURTIS H. ARIMA
Transformed Adornment Night, 2008
found object, copper, patina, graphite
48 x 41 x 18"
PHOTO: ERIC SMITH



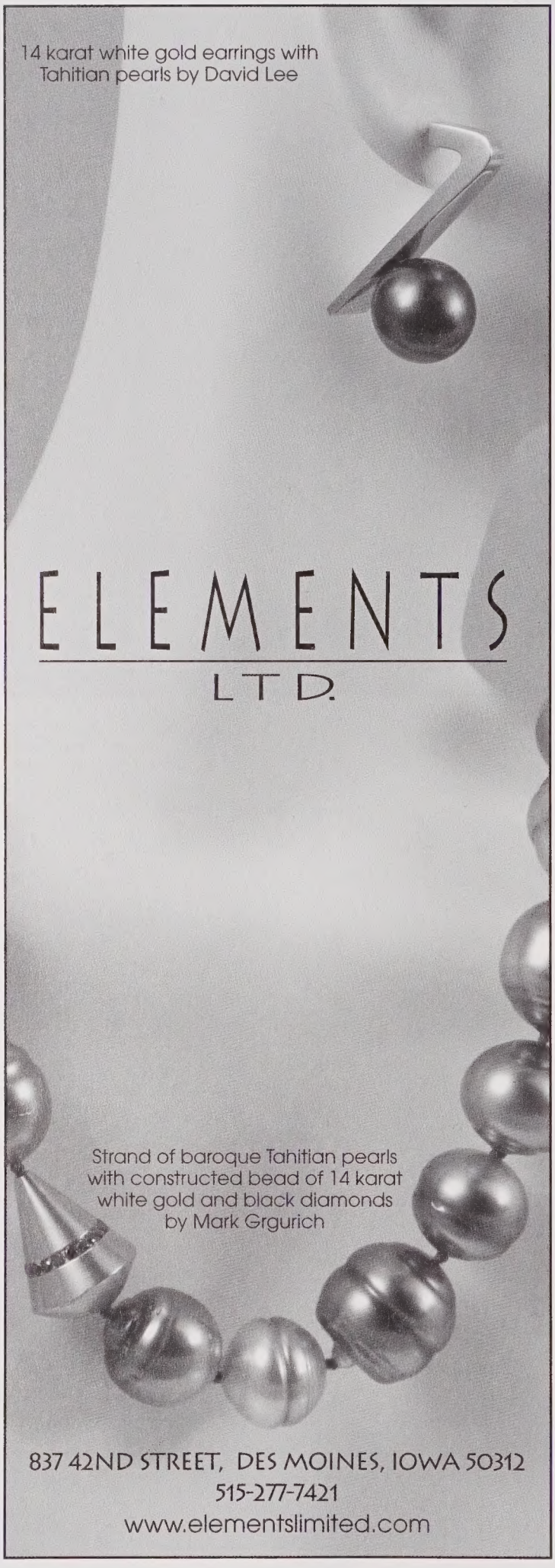
ALICIA JANE BOSWELL
Parthenogeny (brooch), 2008
copper, champleve enamel,
sterling silver, stainless steel,
bobbin lace, metal, cotton thread
2 ½ x 1 ½ x 1"
PHOTO: JILL GREENE

ALICIA JANE BOSWELL
Salient (brooch), 2008
copper, champleve enamel,
sterling silver, stainless steel,
bobbin lace, metal, cotton thread
2 ½ x 1 ½ x 1"
PHOTO: JILL GREENE



TALYA BAHARAL
Residue #4 (brooch), 2008
sterling silver, steel, iron, copper
3 3/4 x 3 1/2 x 1/8"
PHOTO: GENE GNIDA

TALYA BAHARAL
Residue #12 (brooch), 2008
sterling silver, steel, iron, copper
1 5/8 x 1 3/4 x 1/16"
PHOTO: GENE GNIDA



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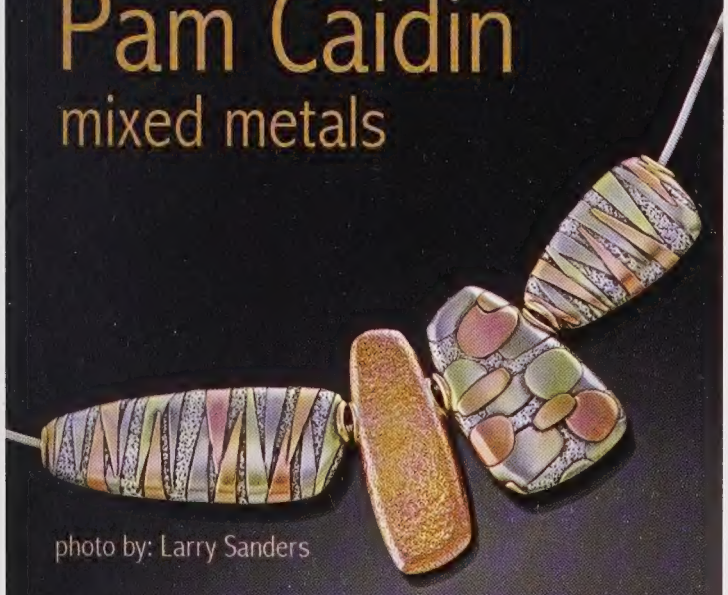

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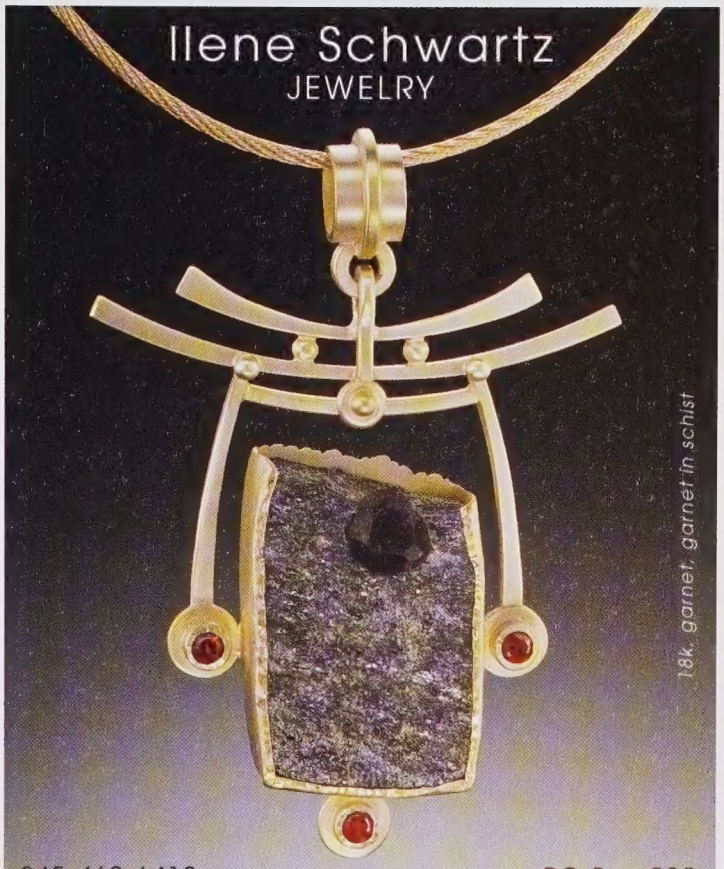

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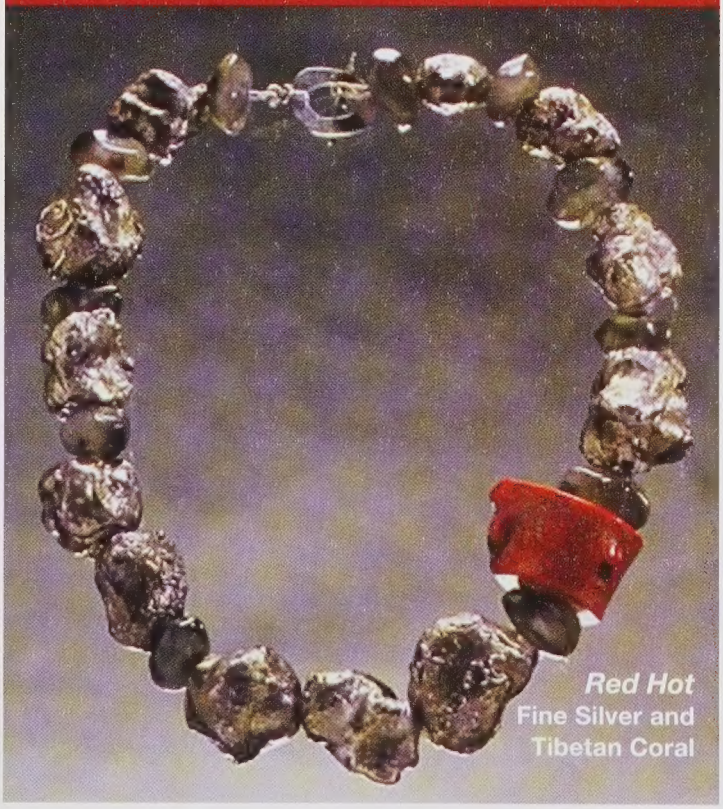

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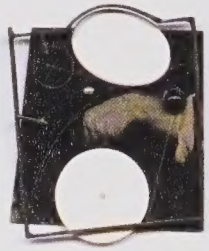

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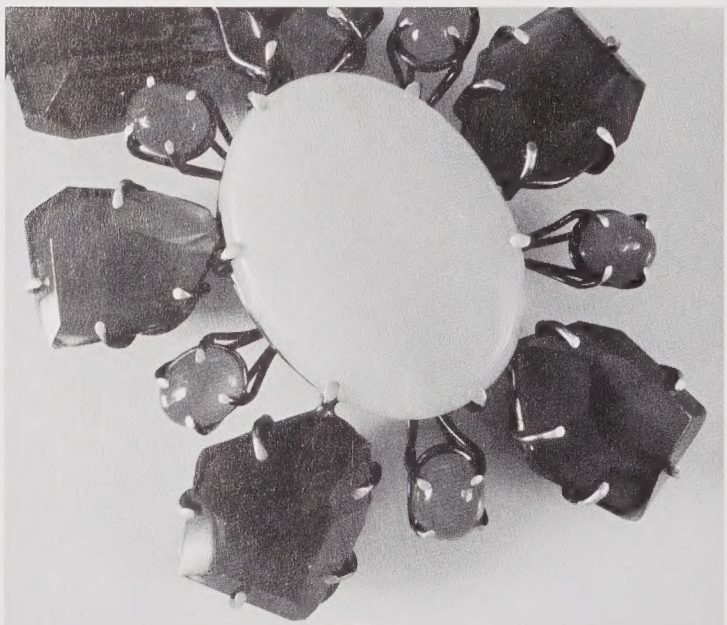

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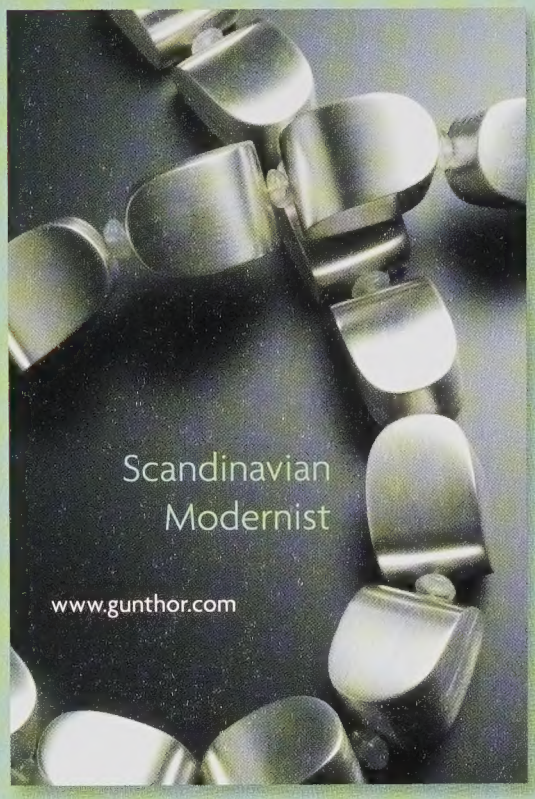
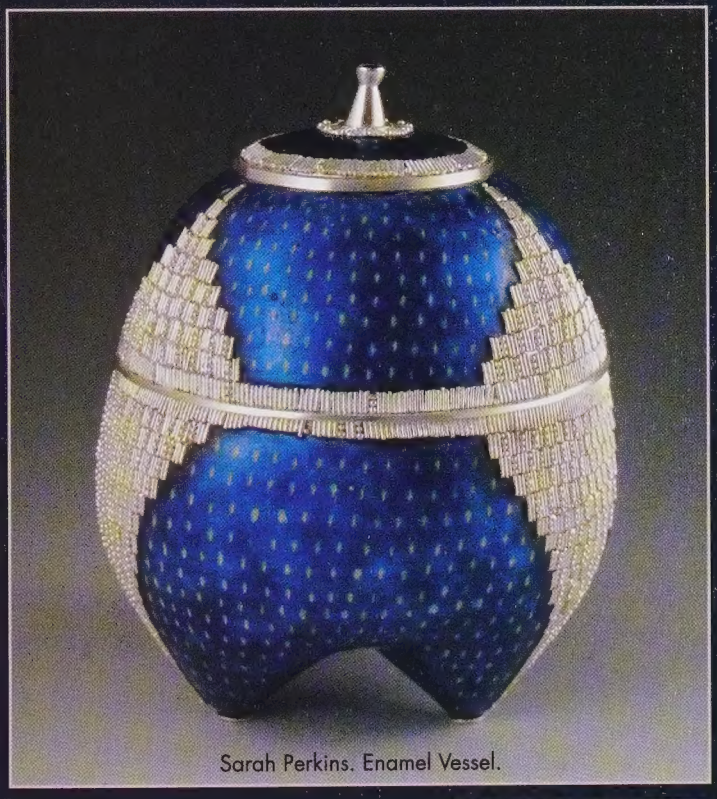
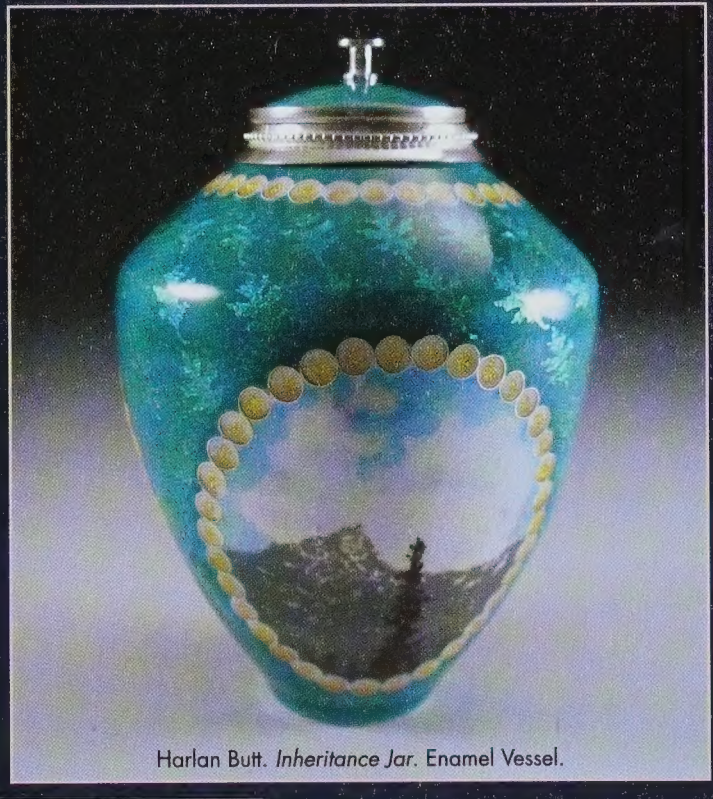


SARAH PERKINS & HARLAN BUTT ENAMEL VESSELS



Sarah Perkins. Enamel Vessel.



Harlan Butt. *Inheritance Jar*. Enamel Vessel.

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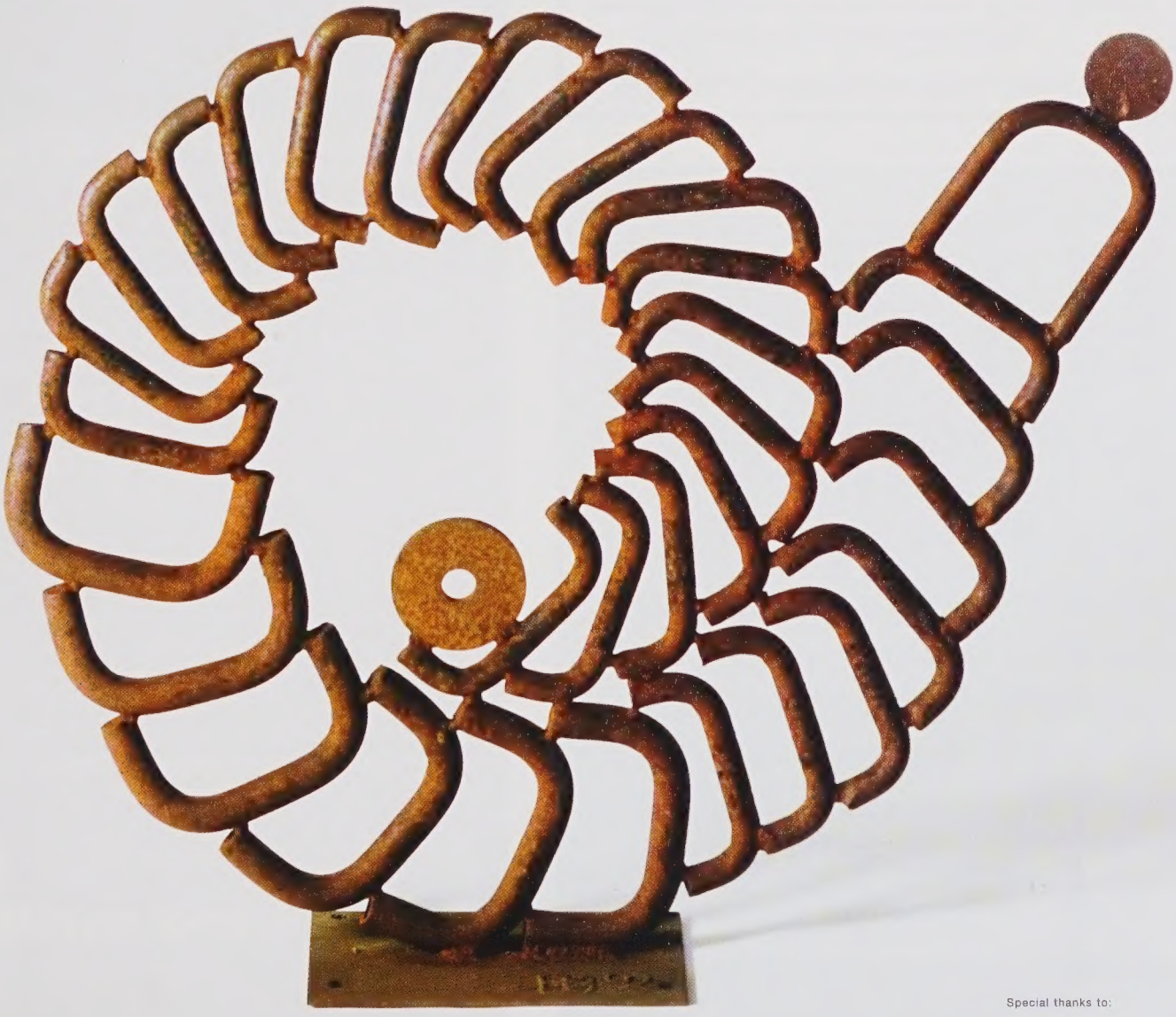

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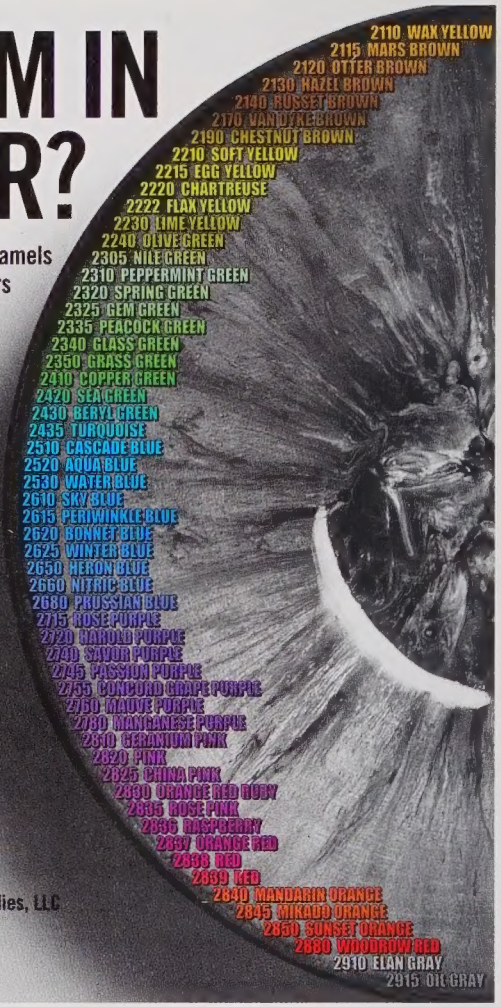

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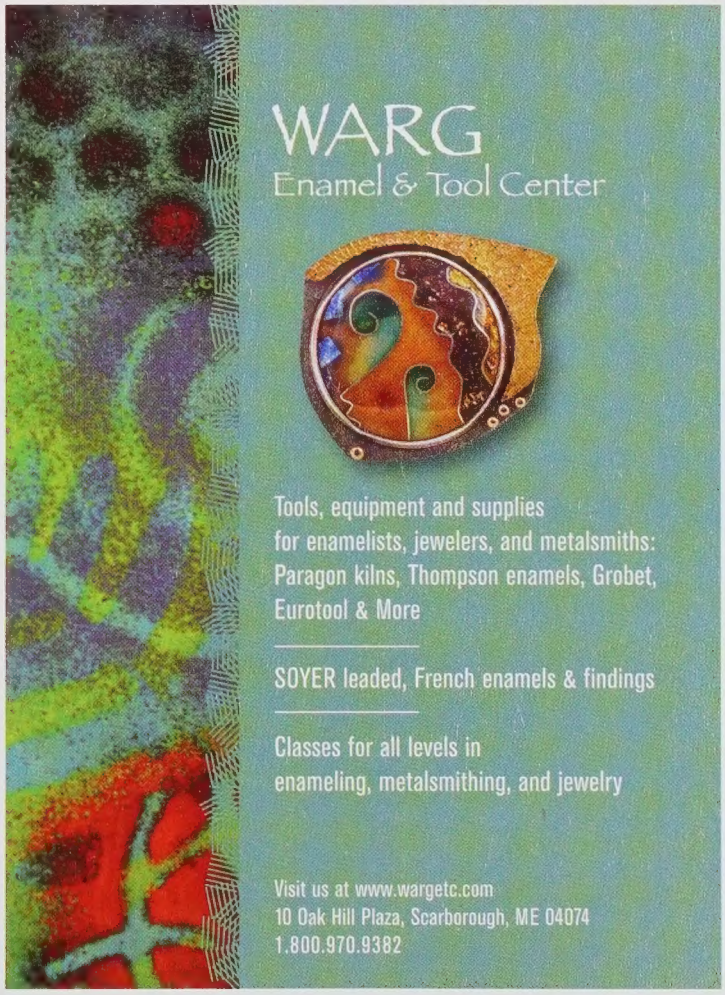
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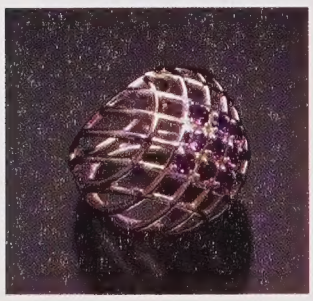

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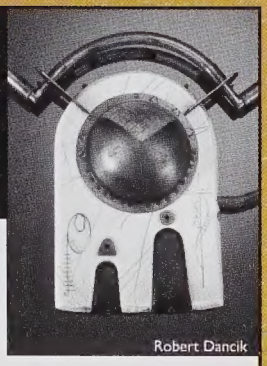
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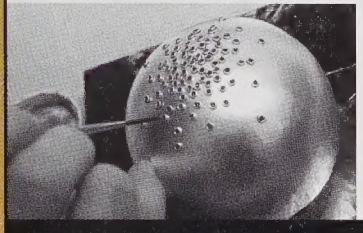

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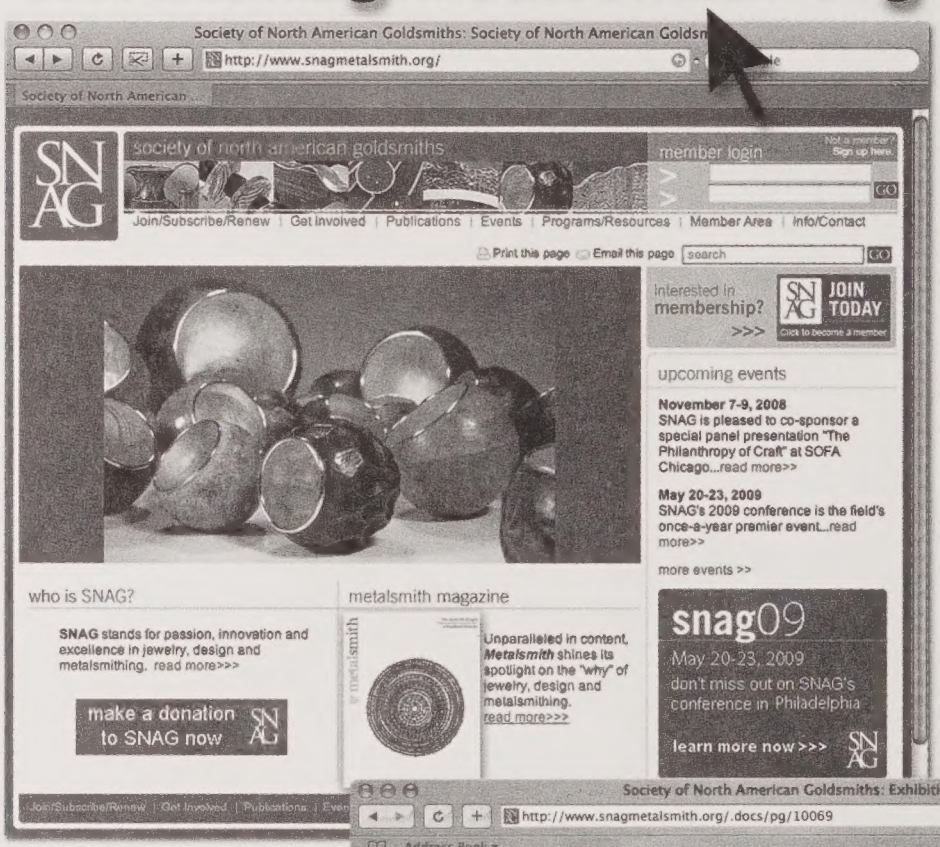
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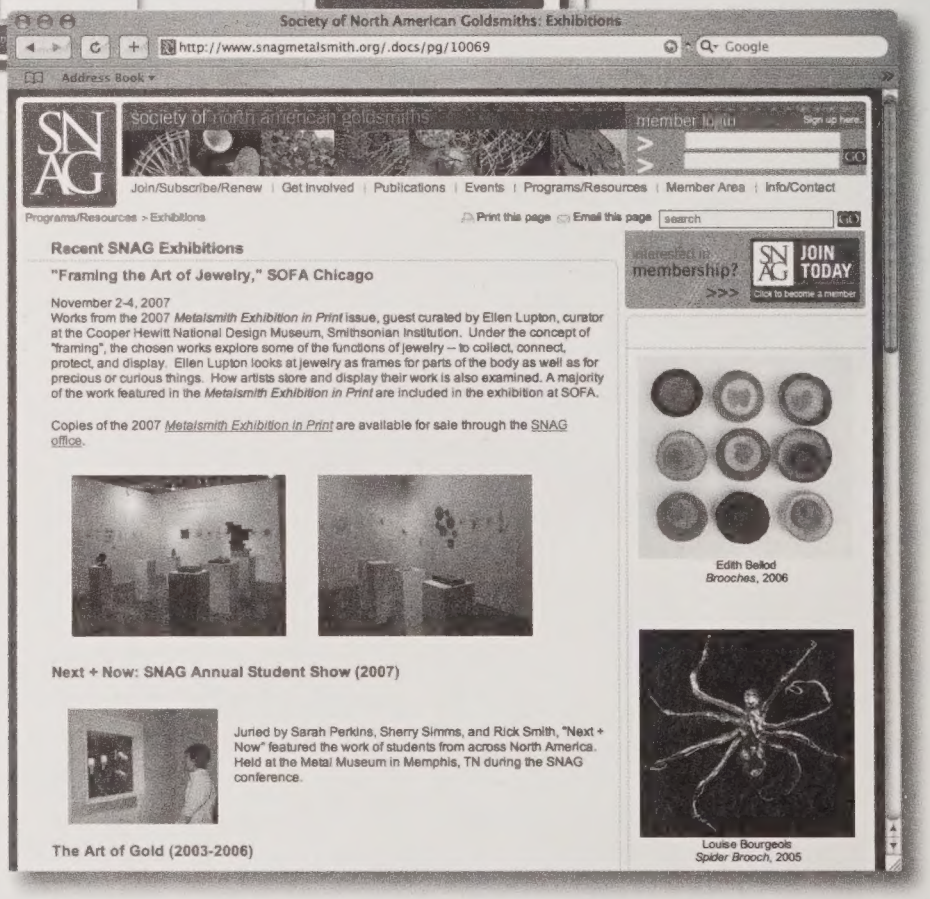
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Recent SNAG Exhibitions
"Framing the Art of Jewelry," SOFA Chicago
November 2-4, 2007
Works from the 2007 Metalsmith Exhibition in Print issue, guest curated by Ellen Lupton, curator at the Cooper Hewitt National Design Museum, Smithsonian Institution. Under the concept of "framing", the chosen works explore some of the functions of jewelry -- to collect, connect, protect, and display. Ellen Lupton looks at jewelry as frames for parts of the body as well as for precious or curious things. How artists store and display their work is also examined. A majority of the work featured in the Metalsmith Exhibition in Print are included in the exhibition at SOFA.
Copies of the 2007 Metalsmith Exhibition in Print are available for sale through the SNAG office.
Edith Bellod
Brooches, 2006
Next + Now: SNAG Annual Student Show (2007)
Juried by Sarah Perkins, Sherry Simms, and Rick Smith, "Next + Now" featured the work of students from across North America. Held at the Metal Museum in Memphis, TN during the SNAG conference.
The Art of Gold (2003-2006)
Louise Bourgeois
Spider Brooch, 2005

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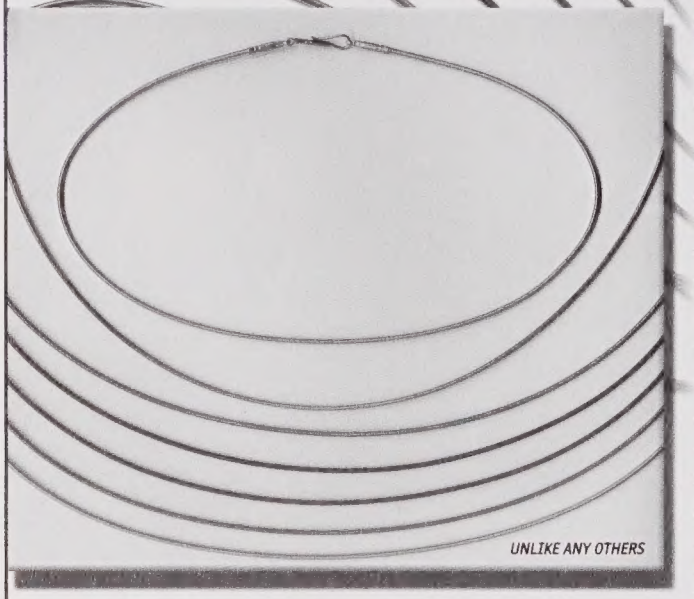

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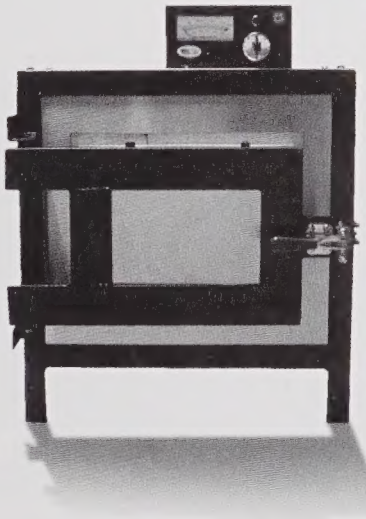

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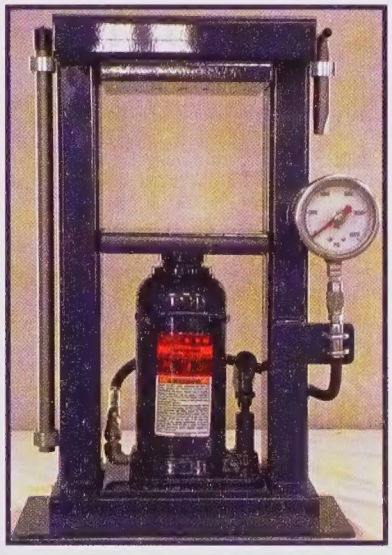

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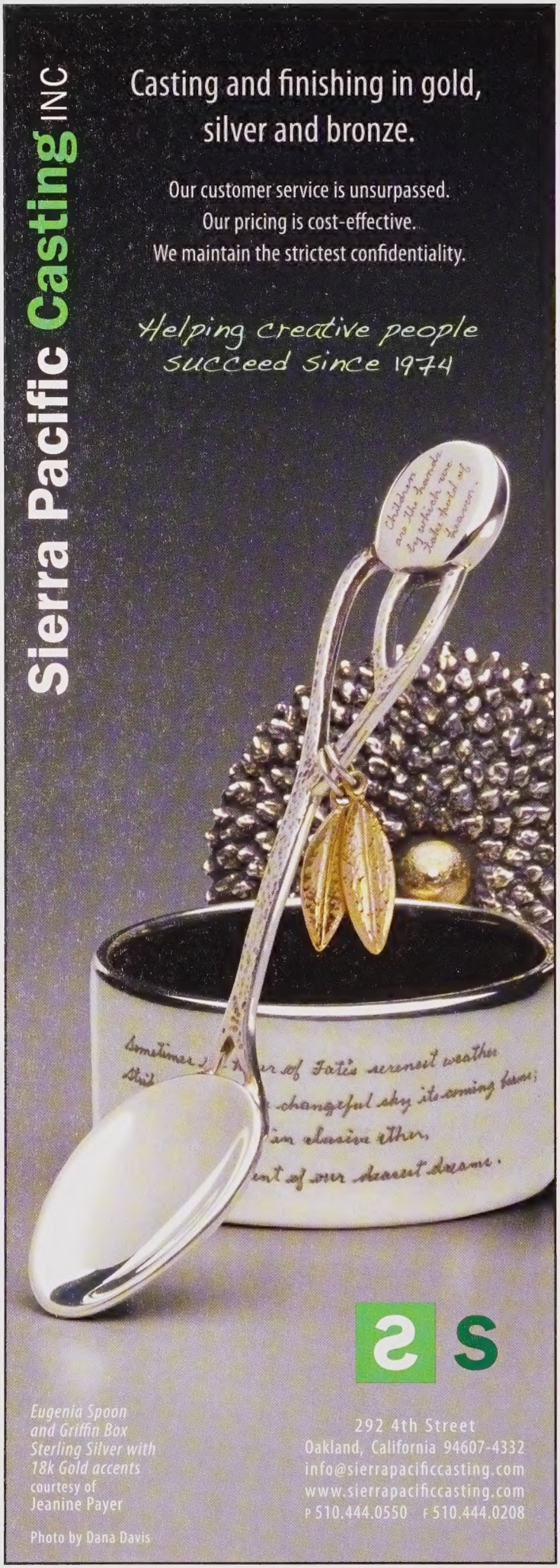
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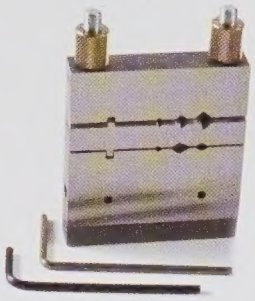

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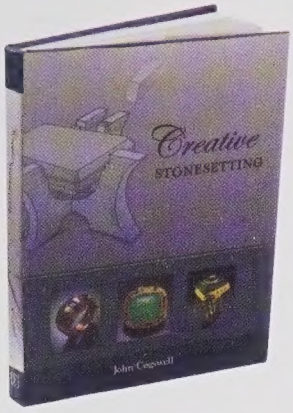

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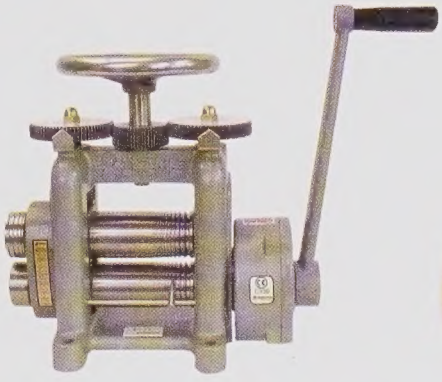

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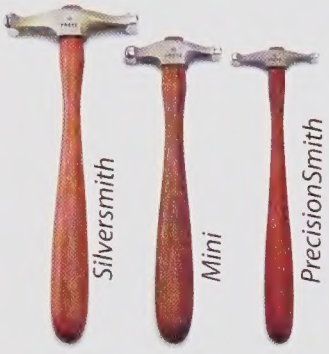

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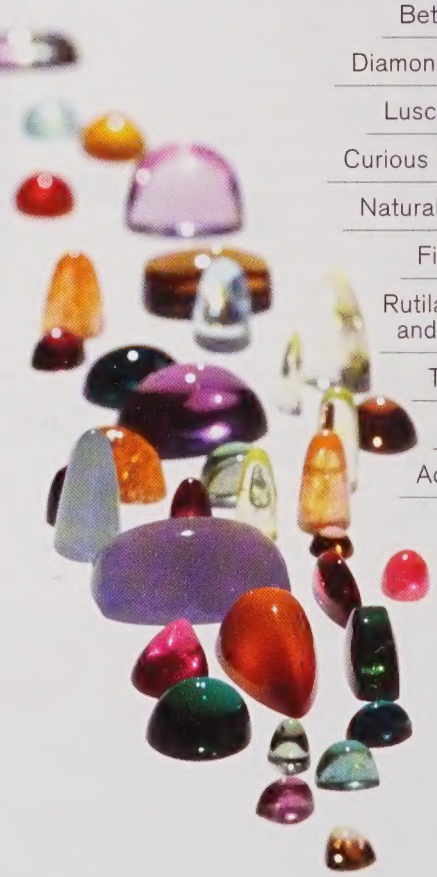

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